

JOURNAL OF EDUCATION

Founded in 1875

Volume 192 • Number 1 • 2011/2012

TEACHERS AND LEARNERS

A Letter from the Editor

Roselmina Indrisano

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ESSAY BOOK REVIEWS

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Boston University School of Education

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A Letter from the Editor

ROSELMINA INDRISANO, BOSTON UNIVERSITY

"And gladly wolde he lerne and gladly teche" are the final words written by Geoffrey Chaucer to introduce The Clerk of Oxenford in the General Prologue of *The Canterbury Tales* (line 309). As is true of several generations of teachers, the line has inspired me since I read it first as a college sophomore. These words and this issue of the *Journal of Education* on the theme Teachers and Learners confirm the essential relationships between teachers and learners, teaching and learning.

In the first article, David Meshoulam and Steve Lantos reflect on their experiences as teachers and learners, informed by the classroom and the book. The association of the two authors is unique in that David Meshoulam was a student in a high school honors chemistry course taught by Steve Lantos and returned years later to his alma mater to become a colleague. As teachers, they continue to be learners, as both men are now enrolled in doctoral degree programs.

Kristin M. Gehsmann and Shane Templeton focus on the *Common Core State Standards*, the most recent attempt at school reform. They describe how their developmental model of word knowledge, the "bedrock" (p. 8) of reading and writing competence, can be used as a framework for planning assessment and instruction. Unique to these most recent English/Language Arts standards are grade-level expectations. The examples of third-grade assessment and instruction practices provided in this article honor this requirement within a developmentally appropriate approach to achieving grade-specific *Common Core State Standards* in literacy.

The Universal Design for Learning, developed at the Center for Applied Special Technology (CAST), is the framework used to inform the teaching of culturally diverse learners, as described by Meia Chita-Tegmark, Jenna W. Gravel, Maria de Lourdes B. Serpa, Yvonne Domings, and David H. Rose. The authors suggest how teachers can use the framework to guide the preparation of a culturally responsive curriculum that will benefit all learners by "helping them to develop proficiency in a broader range of expressive, analytic, and cognitive styles that are crucial to success in the twenty-first century" (p. 17).

Diane Lapp, Thomas DeVere Wolsey, Douglas Fisher, and Nancy Frey introduce *graphica*, a genre that allows teachers and learners to engage in the "new literacies" that extend the concept of text to include visual forms. The researchers used survey methods to learn about teachers' attitudes toward graphic novels and how they use them in their classrooms. Although the teachers reported that they were willing to use *graphica*, they cited the need for instructional models, graphic novels in the classroom, and increased comfort with the genre. This article reminds us that the search for ways to incorporate the "new literacies," required for the effective use of technology, begins with teacher learning.

Learning and teaching in higher education are the focus of the study of mentoring relationships reported by junior faculty members Kathleen M. Cowin, Kathryn M. Ciechanowski, and Richard A. Orozco, and their mentor, LeoNora M. Cohen. While their larger study investigated power in the institutional setting, the research reported here focuses on a mentoring program that began in 2009. The purpose of this effort was to introduce young scholars to the process of writing for publication, a critical requirement for success. *Portraiture*, a method developed by Sara Lawrence-Lightfoot and Jessica Hoffmann Davis, was used to illustrate the path from power dynamics to collaboration as faculty in the early years of their careers learned from, and with, their more experienced colleague. One of the results of their collaboration is the article that is published in this issue.

In recent years, the mission of the *Journal of Education* has been to disseminate knowledge in the service of practice. Inherent in this effort is an acknowledgement of the interdependency of learning and teaching. The articles we publish in this issue substantiate that relationship, and we hope that our readers will experiment with the practices that are described here. It is clear that each of us, whether a theorist or researcher who is responsible for generating knowledge, or a teacher who is responsible for practice that serves learners well, can contribute to our shared quest to "*gladly lerne and gladly teche*."

Reflections on Learning and Teaching

DAVID MESHOULAM, UNIVERSITY OF WISCONSIN-MADISON

STEVE LANTOS, THE TOWN OF BROOKLINE PUBLIC SCHOOLS

A LEARNER AS TEACHER

It was sometime during my first year of teaching, upon entering the very same classroom where I had been taught high school physics, that I truly began to appreciate the power of education, its complications, challenges, and the role it had played in shaping my identity. Although I have always understood the importance of education, there was something about working with 100 students day-in and day-out that made the experience of teaching so compelling and humbling. I drew inspiration and guidance from my own learning experiences that I had had with dozens of masterful teachers, many of them still teaching in the building. Now a colleague of my former teachers—an odd position that quickly began to feel natural—I struggled with and shared in the many complexities that came with the profession. Yet teaching also provided me with a newfound insight for what my teachers had taught me, the values they instilled, and the nurturing that made it possible for me to explore and define who I am. I often found myself turning to my memories and my teachers for guidance.

From the very first day, I was reminded that much of teaching is about building meaningful relationships with students, relationships that are built on trust and mutual understanding (Brookfield, 2006). Having replaced a rookie teacher in the first month of the year, I was met by a group of students who were skeptical, not only about physics as a subject matter (no surprise there), but also about anyone who would try to teach them physics. My students' month-long experience with a teacher who had difficulty connecting with them personally and pedagogically made my own efforts easier and more difficult. Although doubtful about the subject material, they appeared anxious for a teacher with whom they could connect, if not over physics then at least as an individual.

Fortuitously, there were several positive factors, as well. As a recent college graduate, I was closer to my students' age and experience than they realized. In addition, as an alumnus of Brookline High, I was imbued with the culture of the institution. Finally, I had great models of effective teaching and learning who also served as mentors and models for my own teaching. Steve Lantos, a chemistry teacher and dear friend, was just down the hallway from me during times of joy and crisis. Over the ensuing months and years Steve and I talked about old times and new challenges, forging a relationship that helped guide me through the numerous speed bumps and roadblocks that face all new teachers. As my relationship with Steve grew and blossomed, I also began to slowly develop personal relationships with my new students.

Yet, despite my ability to connect with students, I was hired to teach them physics. As much as I had learned about physics in

college, nothing revealed my own ignorance of the subject matter as much as having to teach the material to a group of teenagers (Shulman, 1986). I went back to my collegiate textbooks and notes from the three physics courses I had taken, but they were filled with calculus-based formulae, material far too advanced for all of my freshmen students enrolled in a conceptual physics class that assumed nothing but basic knowledge of algebra. Before teaching physics, I first had to re-learn the critical concepts, figure out how they came to be known, decide whether they were important, and determine how they could relate to students' knowledge and interest. I often arrived early in the morning and stayed late into the evening tinkering with physics apparatuses, talking to the five colleagues teaching the same course, and preparing materials. Freed from the burden of equations, the process was illuminating. I felt as though I was finally learning the basic ideas of physics. Concepts, laws, and equations were elegant, not for their ability to solve problems, but for their simplicity in describing everyday phenomena and providing a way to view the world around us. It was through my teaching experience that I began to gain a deeper appreciation and love for the subject matter. Yet I also struggled to make that subject matter speak to the interests and talents of students.

Relearning physics as subject matter was not the only challenge I faced. Reflecting back on my experiences, the greatest challenge was finding ways to engage students in the learning process, and to have them understand and form ideas on their own (Posner, Strike, Hewson, & Gertzog, 1982). During my first year I routinely reverted to giving lectures, expecting my students to come to understand concepts simply because I had told them. By my third year, my understanding of what it takes to teach was more nuanced and sophisticated. Even though I lacked some of the tools to find ways to engage students in forming their own understanding of complex concepts, I came to understand that students do not learn by telling but by doing and struggling in the process (Clement, 2000). I reflected back on my own successful learning experiences and the ways in which my former teachers, such as Steve, had made the content appear not only easy to grasp, but also gave me ownership over the ideas. Using a combination of hands-on activities, laboratory experiments, and group work, Steve allowed all his students to understand physics in a way that made sense to each of us individually.

Another surprising aspect of my job was helping students with more than their school work. I had always been a high-achieving student, had a nurturing family with means to support my varied interests, and simply adored every day of my high school experience. (Weird, I know!) Unsurprisingly, many of my students found their high school years a much more challenging time. Some of them

were dealing with deep personal and familial problems, and school was not the focus of their lives. Others were depressed or distracted, and some were taking medication. Many required extensive individualized instruction, either because of the mandates of state law or because they struggled to learn. I came to realize that my role was not just to be a teacher to these young adults, but also to become a mentor as they transitioned from childhood to adulthood. This meant being compassionate yet firm in my expectations and demanding that they do their very best while providing enough flexibility to bend the rules when the going got tough.

I also found ways to support students outside of the classroom. I attended extracurricular activities such as sporting events or plays and became involved in clubs like the school newspaper and the African American Scholars Program. Students who were reserved and quiet in class sprang to life on stage or on the court. I considered it a privilege to see these students outside of the classroom setting and to view them as multi-dimensional people with varied interests and talents. My participation beyond the classroom not only opened up a new world to me, but also cemented the bonds between my students and me. Similarly, the students began to view me as a person with multiple interests and talents.

These experiences lead me to conclude that teaching is about more than the curriculum. Certainly, the physics curriculum matters, but as Steve and so many others have taught me, being a teacher also means helping students become responsible, caring, and thoughtful young adults who can function in an increasingly sophisticated and interconnected world. These experiences as a teacher and a student have propelled me to rethink my assumptions about education and to conceptualize it as more than just the learning of content. Thanks to teachers like Steve, I am currently writing my doctoral dissertation on the history of science education. My research focuses on historical reasons for teaching science to students and the role that science curricula have played in defining science and positioning it in society. I have no doubt that my own learning and teaching experiences, shaped so much by past teachers and colleagues, have continued to sustain my interest in thinking about why and what students should learn of science.

A Learner As Reader

Three seminal books in science studies have influenced my view of science and my approach to science pedagogy: *The Structure of Scientific Revolutions* by Thomas Kuhn, *Cultural Boundaries of Science* by Thomas Gieryn, and *Science in Action* by Bruno Latour. Kuhn's book served as my introduction to the field of science and technology studies (STS), a field that takes an historical and sociological approach to understanding science. In this classic book, Kuhn argues that scientists work within a strict set of norms, what he called "paradigms," and that most of their day-to-day work consists of solving small puzzles within that paradigm. By showing science as a collective and social process, defined by numerous communal standards, this book transformed the way I view science and the role of science education in teaching students about the nature and the production of scientific knowledge.

Gieryn's book on boundary work explores how scientists define and maintain the epistemic authority of their work. Through historical case studies, Gieryn demonstrates that what "counts" as science is not a settled idea, but one that requires constant and active maintenance. With regard to the nature of classroom science, it helps to highlight the ways in which epistemic positions and political capital are intertwined. In a similar vein, Latour's book is a reminder that the production of scientific knowledge is a social activity that is only understood within a network of people, ideas, and equipment. This image of science, in which scientific theories, facts, and laws are understood within their socio-cultural context, differs dramatically from the way in which classroom science is presented to students. All three books are thought-provoking and have challenged my thinking about what scientists do and, likewise, have provided fertile ground in my thinking about science education and how students come to understand science.

Two books grounded in science education have shaped my pedagogical approach in more direct ways. James B. Conant's *On Understanding Science* is an overview of an approach to teaching science through historical case studies. It has helped me to consider how history might be used to help students understand science. Jerome Bruner's *The Process of Education* confronts Conant's assumptions and speaks to a very different perception of the goals of education, focusing more on traditional disciplinary knowledge. It serves as an important counterweight to Conant's goals of science education. The ideas in these books speak to very different conceptions of science education, and continue to undergird many of the current debates in the science education community.

Finally, when thinking about how curricula reforms are enacted, I turn to *Tinkering Towards Utopia* by David Tyack and Larry Cohen. This book offers insight into how and why attempts at school reform often fail to achieve reformers' lofty goals. It presents the challenge facing educational reform in stark terms, but never undermines the important and difficult work that lies ahead.

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A TEACHER AS LEARNER

I never planned to become a teacher. I came to classroom teaching as an afterthought, beginning by substituting in the mornings to supplement my afternoon work with a public interest non-profit agency. I had just turned 22. Being in front of a classroom of teenagers, not so many years after I had been a peer, was instantly exhilarating, challenging, and exhausting. It was thrilling to be on the other side of the desk, to deliver curriculum (with the teacher's provided lesson plan—I had no notion then of designing and writing curriculum) and to converse with a classroom of young adults. Akin to a runner's high, I could not get enough. Being in the classroom felt right. Teaching was the profession for me.

My teaching career began at the same time as my marriage, twenty-six years ago. Now, after nearly three decades, several master's degrees, and a few teaching awards, I have become more introspective about *how* and *why* teaching remains so gravitational. Like my marriage, my relationship to teaching began with an initial attraction, developed to form a bond that allowed us to grow together, and ultimately evolved into a lifelong commitment. Teaching and I have become old inseparable friends, sharing pleasures and pitfalls, and the rewards of nurturing the young. Through the seasons and the years, I have established an enduring dedication to teaching and to learning.

As a parent with two children, the elder about to graduate from high school, I have personally experienced the rewards of helping my children to realize their potential. As a teacher, I know the joy of helping to make success possible for the children of other parents. I am certainly not the first to reflect on the duality of parental nurturing and teaching—both acts inform one another in essential ways. At this stage of my career and my life, annual Back to School nights with parents who are my contemporaries are opportunities for discussions that focus almost exclusively on raising children. I have come to understand a teacher's mission as another form of parenting, albeit guided by a curriculum.

Like parenting, teaching involves conversations about serious topics that reveal the self and the values one holds. Conveying these values honestly requires modeling, a demonstration of the same values you seek to inculcate. As with parenting, only when I reflect on my actions at the end of another day do I fully understand the awesome responsibility I shoulder as a teacher. In *The Courage to Teach* (2007), Parker Palmer calls this type of reflection “knowing thyself” (p. 2). Although the curriculum forms the foundation for

the daily conversation that begins our student-teacher relationship in the classroom, the process evolves over the year into a trusting, caring, nurturing relationship. Educational research confirms that this relationship is essential to showing respect for the intelligence and individuality of each student and to creating life-long learners. Teachers' caring and empathy, explored extensively by Noddings (1996), form the basis of the strong relationships created by the teacher and the student during their journey together in the classroom, and ever after as the bond endures long after the school year ends.

I am always mindful of my students. They follow me on the ride to school, while doing errands at the store, and on the weekends. They enter my thoughts with constant questions such as: How well are they learning? What can I do to increase their success in my class? Am I doing everything possible for each student? What did they think about today's lesson? Will they be able to apply what they learned today to life's larger lessons? Some answers to these nagging questions are evident the next day; some are revealed years later by returning students who come by or send an e-mail to say that a particular comment made in class has stayed with them or pointed them in a certain direction. Such is the reach of the student-teacher relationship. I think of students who have long since left my classroom, only to reappear as adult educators who reveal to me the same epiphanies they now experience in their own teacher-student relationships. What I learn from these shared revelations informs me about my practice and, in turn, about the necessity of creating lasting relationships that allow students to experience caring, concern, and—ultimately—a love of learning that is the result of a love of teaching.

Teachers are at once giving and receiving: delivering curriculum, conveying information, offering advice, while at the same time absorbing feedback and indicators of student progress. I continue to be astounded at the number of decisions a teacher must make in a single day. These teaching decisions become easier over time, based on the accumulated experiences that become part of a teacher's reservoir, but they do not diminish as the years go by. Thoughtful teachers constantly look for ways to refine decision-making as part of their practice. As teachers we are all learners, but I am struck by the nods of approval from my students when I tell them that I have just returned from a weekend workshop or a summer institute, or that I have a paper due in a doctoral class on the same day as they have an exam. Knowing that I am also a student connects our classroom experience as learners in the same way that a coach who runs laps or scrimmages with student athletes during practice earns their respect. The sports training metaphor is apt if we teachers think of ourselves as mind coaches. Just as a team forms important bonds over the course of a season through mutually shared pain and accomplishment, so too do students who share the experience of learning with a teacher-coach.

Of the countless students with whom I have grown over the years, David Meshoulam, a man I taught a decade ago as a sophomore in a first-year chemistry honors course, continues to be among those I remember best. He was the kind of smart, quick,

sharp, witty student you admire as a teacher and would have appreciated as a classmate. David had a deep interest in the sciences, and at times, pushed the class with questions that revealed an understanding of the curriculum in a way that made me wonder if he had not only taken the class but had actually taught the content we were learning! As a young teacher still figuring out how deeply and at what pace to teach, to interact with a student so intellectually restless was both frightening and exhilarating. How could I have known then that he and his peers would push me to risk-taking and professional introspection that rivaled any pre-service-teaching experience? Long after David went off to college to study biochemistry followed by graduate school, we remain friends, colleagues, and now fellow students in the practice and art of teaching.

On September 14, 2001 a newly hired physics teacher left our school. He had previously worked in national security intelligence and, given the events of three days before, resigned to return to his previous employment. The following Monday, I was surprised to see David in the hallway. He had been hastily hired to fill in for the departed teacher, and he continued to teach physics in our school for the next several years. It was a moving experience to translate our relationship as teacher and student to that of colleagues; David was no longer the 15-year-old I had known a decade earlier. Yet, as with your own grown children, they remain your children, and I knew that I shared a bond with David from our year together. A moment of epiphany in our teacher-student relationship came later that September when we were talking about a lesson, and he suggested I try a certain analogy to explain a concept, an idea I had not considered. It was an ingenious idea and reminded me that David, who was now a colleague, was the same brilliant student who sat before me nearly a decade ago. The former teacher had become the learner. In the years that followed, there would be many similar moments. There were different moments as well: attending David's wedding, visiting his year-abroad teaching site, meeting his extended family, reveling in his parenthood, and somehow ending up on identical trajectories toward our respective doctoral work. There is so much more I have gained from David, I wonder if the relationship has become skewed to favor me as a learner. After all, he was my student for only ten months.

David and I now discuss the trials of parenting and the ways we can balance our work and life schedules, and we agree on the intersection of parenting and educating. What matters most in our relationship has evolved as we have grown together beyond the classroom with our respective partners and children. Whenever we see one another I am reminded that the sharing of risk, challenge, and trust between teacher and student is a binding force that can last a lifetime. Grateful for our relationship, I know that I am a better teacher and parent for the presence of David, first in my classroom, and now in my life.

A Teacher As Reader

Perhaps because TheodoreSizer's books focus on high school and the dilemmas that face schools and schooling, they are the first to come to mind when I think of books that have influenced my

teaching and learning. Almost every day I have occasion to think about *Horace's Compromise* and *The Students Are Watching: Schools and the Moral Contract*, written with his wife, Nancy Faust Sizer. Their insights speak to honesty in the process of educating and the temptations students and teachers face to avoid confronting real change. As I read *Horace*, I relate, with knowing nods, to how difficult teaching is, and how, as an educator, I am asked to continually push the rock up the mountain on behalf of my students. The brutally honest revelations in *Students Are Watching* have made me an educator who is more open to my students. In my view, Professor Sizer is a real hero, and his recent passing was a huge loss to the educational community.

Richard F. Elmore's edited volume, *I Used to Think . . . and Now I Think: Twenty Leading Educators Reflect on the Work of School Reform*, presents the accounts of researchers, theorists, educators, and policy makers who tell their stories in response to Professor Elmore's challenge to those with whom he works, as reflected in the title of the book. The accounts reveal lessons learned from experience and are intended to inform those who engage in school reform. Reading this book, I am left with the hope that the insights gained from these authors will ultimately be of benefit to individual students.

A Courage to Teach: Exploring the Inner Landscape of a Teacher's Life by Parker Palmer, as noted earlier, is a timeless meditation on teaching. Only recently have I come to understand what Palmer meant by "courage." The fundamental challenge is not in the teacher's interactions with students and administrators, but in knowing one's self and recognizing that, "Good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher" (p. 10). Whenever I am discouraged, meditating on a line like this makes all the difference to me as a teacher who is always a learner.

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Stages and Standards in Literacy: Teaching Developmentally in the Age of Accountability

KRISTIN M. GEHSMANN, SAINT MICHAEL'S COLLEGE AND SHANE TEMPLETON, UNIVERSITY OF NEVADA, RENO

ABSTRACT

This article describes a model of literacy development, as reflected in students' spelling. The model, based on research that has identified five stages of word knowledge, explains the development of this knowledge in readers and writers, and provides a framework for elementary-grade instruction that is intended to: 1) address grade-level expectations established by the English/Language Arts standards of the *Common Core State Standards*, and 2) describe a developmentally appropriate approach to instruction. The model also informs the assessment of word or orthographic knowledge in order to gain insight into the range of developmental levels in a classroom, and to guide instruction in whole-class and small-group contexts. Examples focus on a third-grade classroom in which the range of developmental levels includes beginning, transitional, and intermediate readers and writers, and suggest the implications of developmentally grounded instruction for supporting students' growth toward achieving grade-specific *Common Core State Standards* in reading and language arts.

Over the last decade, teachers and students in the United States have faced a precipitous increase in grade-specific standards and high-stakes testing. Some have argued that the accountability movement has resulted in many unintended consequences, including a narrowing of the curriculum, a decrease in the morale of educators, and an increase in prescriptive, one-size-fits-all teaching practices (see Allington, 2002; Gallagher, 2009; Madaus & Russell, 2010/2011; Nichols & Berliner, 2007). While we agree with these concerns, we also recognize that standards or their equivalent have been part of the educational landscape for nearly a century (Tyack & Cuban, 1995). For better or worse, they have determined what counts as "knowledge" and, by extension, what should be taught and measured (Apple, 1995; Berliner & Biddle, 1996; Goetz, 2001; Tyack & Cuban, 1995).

Increasingly, however, the locus of control has shifted from internal, school, or district-level accountability to a broad-based external system in which the "stakes" have increased exponentially (Berliner & Biddle, 1996; Elmore, 2002a, 2002b; Madaus & Russell, 2010/2011; Nichols & Berliner, 2007) and affected not only *what* is taught and *when*, but also, *how*. This trend is worrisome for many reasons, but in particular, for the potential effects on vulnerable populations. Schools that serve children in high-poverty communities, English learners, and children from racially and

ethnically diverse populations are most likely to be identified as "in need of improvement," a designation that often results in loss of funding and in some instances, loss of educators' autonomy in pedagogical decision-making (Kim & Sunderman, 2005; Woodside-Jiron & Gehsmann, 2009). In an effort to meet the expectations of the accountability system or to comply with the consequences of being identified as "underperforming," the instruction in these schools is often focused on test preparation rather than meaningful opportunities to read and write interesting and complex text (Books, 2004; Hoffman, 2000; Shannon, 1998). This trend is especially worrisome given the evidence that high levels of student achievement are more commonly associated with a different set of pedagogical practices: An intentional instructional focus on explicit and contextualized phonics and word study, meaningful interactions and extended practice reading and writing text, differentiated instruction, and higher-order questioning and thinking skills (Allington & Johnston, 2002; Gehsmann & Woodside-Jiron, 2005; Mosenthal, Lipson, Tornello, Russ, & Mekkelsen, 2004; Pressley, Allington, Wharton-McDonald, Collins Block, & Morrow, 2001; Taylor, Pearson, Clark, & Walpole, 1999; Taylor, Pearson, Peterson, & Rodriguez, 2003).

Perhaps not surprisingly, grade-specific standards and the inherent pressures of the accountability system often clash with teachers' beliefs and the day-to-day realities of teaching diverse populations of students. Educators who understand learning from a learner-centered and developmental perspective often criticize not only *what*, but *how much* is expected by the end of each grade level (Gehsmann & Woodside-Jiron, 2005; Woodside-Jiron & Gehsmann, 2009). Over the course of a generation, many standards for reading and writing proficiency have been shifted from a higher to a lower grade level. For example, the first-grade curriculum of the past is now implemented in preschool and kindergarten, and middle school expectations of a decade ago are now required in grades four and five.

The *Common Core State Standards* (CCSS) are the latest iteration of this phenomenon (CCSS, 2010), and they will define the educational landscape in the United States for many years to come. Among the most significant shifts in this version of standards are an explicit and intentional focus on oral and written communication for a variety of purposes and audiences; sophisticated and critical interactions with complex text; and a focus on research, analysis, and the presentation of knowledge. These expectations are admirable and even appropriate given a shared belief that literacy is the cornerstone of freedom, social justice, and democratic

ideals (Dewey, 1944; Freire, 1970; Hoffman, 2000). Further, the world of work now demands these higher levels of literacy (Barton, 2000; Carnevale, 2001; CCSS, 2010).

While we understand some educators' reluctance to embrace yet another set of standards (Gewertz, 2011), we are cautiously optimistic because of some notable differences in the CCSS. In particular, there is an acknowledgment of the realities of contemporary education with respect to the diversity of the learners and the responsibilities of teachers. The introduction states, "No set of grade-specific standards can fully reflect the great variety in abilities, needs, learning rates, and achievement levels of students in any given classroom" (CCSS, 2010, p. 6). To address these differences the CCSS affirm that, "Instruction should be *differentiated* . . . The point is to teach students what they need to learn . . . to discern when particular children or activities warrant more or less attention" (CCSS, p. 15, emphasis added). In such an influential policy document, these acknowledgements are not only essential, they are unprecedented, and it is critical that the intentions of these statements are not lost in the rhetoric and realities of the current accountability movement.

Thus, the purpose of this article is to help educators envision a way to embrace the increasingly rigorous standards of the *Common Core* while teaching in a developmentally grounded, learner-centered way. We begin by describing how a developmental model of literacy grounds effective instruction and informs teachers as they negotiate the ever-present tension between providing literacy instruction in children's "construction zones" (Newman, Griffin, & Cole, 1989) and then address grade-level standards for which teachers and students will be held accountable. We use the third-grade reading and language arts standards of the *Common Core* as an example to suggest ways classroom teachers might address grade-specific standards while responding to students' individual needs and stages of development. In addition, this grade level is often regarded as the bridge to the middle elementary years so we frequently find readers and writers at the beginning stage sharing a classroom with those at the transitional and intermediate stages. The example illustrates the challenges and opportunities of teaching this range of learners within the context of the new CCSS.

In the section that follows we present the theory of literacy development with respect to word knowledge, as reflected in spelling, which grounds our thinking.

THE DEVELOPMENTAL PERSPECTIVE

From its beginnings, at least forty years ago, the research on literacy development has revealed that the way young children, older students, and adults *spell* words provides insight into the information they use to *read* words—what they attend to when they encounter familiar words and decode unfamiliar words in text (see Bear & Templeton, 1998; Chomsky, 1970; Ehri, 2000, 2005; Henderson, 1981; Henderson & Beers, 1980; Henderson & Templeton, 1986; Read, 1971, 1975; Templeton, 1979; Templeton & Bear, 1992; Treiman, 1993). Given the indisputable significance of

the roles of context, culture, level of instructional support, and type of text, why focus so specifically on a developmental model of word knowledge, as reflected in *spelling*? From our perspective and that of many other scholars, the answer is that word knowledge is the linchpin upon which access to and processing of written texts depends (Perfetti, 2007). The more students know about orthography—how words work, their structure, and how that structure corresponds to sound and meaning—the more rapidly they can identify words in print and generate words in writing. When learners function automatically at the word level, they have more cognitive resources available for processing and constructing meaning during reading and writing (Abbott, Berninger, & Fayol, 2010; Cunningham, Nathan, & Schmidt Raher, 2011; Duke & Carlisle, 2011; LaBerge & Samuels, 1974; Rasinski, Reutzel, Chard, & Linan-Thompson, 2011).

Over the years researchers and educators have observed and studied the relationships among spelling, reading, and writing development, and noticed some striking parallels (Bear, Invernizzi, Templeton, & Johnston, 2012; Chall, 1983; Ehri, 1997, 2000; Indrisano & Chall, 1995; Templeton & Bear, 2011). For example: The child who spells *kitten* as KETN reads "word by word," identifies few printed words out of context, is usually comfortable reading at a Guided Reading Level C (see Fountas and Pinnell, 1999), and writes words slowly—carefully matching letters to sounds. The learner who spells *wait* as WATE reads approximately 80–100 words per minute, can identify approximately 200 decontextualized words by sight, reads at Levels G or H, and sounds more "natural" when reading aloud. (At this level, oral reading is more frequent as silent reading is a later developing ability.) The fourth-grader who spells *damage* as DAMIGE reads silently for the most part, at a rate approaching 150 words per minute; reads at Levels Q or R; and identifies more than a thousand words by sight. These examples suggest that by looking closely at spelling, an approximate point along the continuum of reading and writing development can be identified.

The Five Stages of Literacy Development

This developmental model of word knowledge, as reflected in spelling, has five stages (Bear et al., 2012), and each stage aligns with other models of literacy development in English (e.g., Chall, 1983; Ehri, 1997) and in other languages (e.g., Bear, Templeton, Helman, & Baren, 2003; Verhoeven, van Leeuwe, & Vermeer, 2011). Figure 1 presents the common names for these stages and the grade-level range and the text levels students at each stage are typically able to negotiate.

The Emergent Stage. The characteristic writing behaviors of the emergent stage are drawing and scribbling, later incorporating features of print. Children "pretend read" and use storybook language such as "Once upon a time" to signal their understanding of narrative structure (Bear et al., 2012; Sulzby, 1985). As children continue to engage in meaningful reading and writing activities, they learn letters (graphemes) and sounds (phonemes) and come to

Figure 1. Spelling and Reading Stages with Corresponding Text Levels

SPELLING	Emergent	Letter Name – Alphabetic	Within Word Pattern	Syllables and Affixes	Derivational Relations
Grade-Level Span	PreK–1	K–Mid-2	1–Mid-4	3–8	5–12
READING	Emergent	Beginner	Transitional	Intermediate	Advanced
Text Levels	A–C* 1–4**	D–I 6–16	J–M 18–28	M–U 30–50 or 60	S–V+ 50–80+
* Fountas & Pinnell, 1999 ** Beaver & Carter, 2003					

understand the alphabetic principle—the insight that phonemes or individual sounds correspond to graphemes, arranged left-to-right on the page. With this growing understanding, emergent readers begin to establish a rudimentary concept of word—the realization that a written word represents a spoken word (Flanigan, 2007; Morris, Bloodgood, Lomax, & Perney, 2003; Smith, 2012). These fundamental insights, alphabetic principle and concept of word, mark the onset of beginning reading in the conventional sense.

The Beginning Stage. When beginning readers write, they attempt to match sounds to letters by selecting a letter whose *name* usually contains the *sound* they wish to spell (the name of the letter *h*, “aitch,” contains the /*ch*/ sound). For this reason children at this stage are often referred to as “letter name-alphabetic spellers.” As they interact with conventional spellings, along with teacher support and instruction, spellings come to reflect this interaction (CHEP).

The Transitional Stage. Significantly, when children begin to include the features of long vowel spellings in their writing, they are moving beyond thinking about words in a strictly linear left-to-right, one letter/one sound fashion. They are becoming transitional readers and are able to “chunk” two or three letters and to learn how such groups relate to sound (*cheep* may now be spelled CHEPE). Including the silent *e* to indicate long vowel sounds indicates readiness to explore these within-word patterns more systematically (Bear et al., 2012; Invernizzi, Abouzeid, & Gill, 1994). As they gain greater efficiency in reading single syllable words with long and short vowel patterns, transitional readers begin to focus more intentionally on reading in short phrases with some expression and greater comprehension.

The Intermediate Stage. Having developed an understanding of within-word patterns in single-syllable words, intermediate readers explore the sound and spelling features of between-syllable patterns that occur primarily in two-syllable words: A spelling such as KNOTED for *knotted* reveals the type of underlying word knowledge that will support decoding longer words; for purposes of writing, attention is given to the ways in which syllables and affixes combine. This exploration includes a significant emphasis on how meaningful word parts—affixes (prefixes and suffixes) and base (root) words—combine to convey meaning. Given the depth

and breadth of intermediate readers’ word knowledge, they can more independently engage in the sophisticated interactions with reading and writing complex text. This level of interaction is enhanced by scaffolded instruction in interactive read alouds, or guided reading or writing activities.

The Advanced or Skilled/Proficient Stage. Readers at this stage have a well-integrated understanding of the relationships among alphabetic, pattern, and meaning aspects of written words, though their “higher-order” spelling errors reveal the types of word exploration that will build on this knowledge (CONFADENCE for *confidence*). These learners benefit from systematic and rewarding investigation of the spelling-meaning or morphological relationships that characterize the majority of words in the language (Bear et al., 2012; Templeton, in press; Templeton et al., 2010). These relationships reflect the fact that the spelling of most words in English directly reveals the meaning and that words related in meaning are often related in spelling, despite changes in sound (Templeton, 1983). Simply put, words that are similar in meaning look similar: A student’s misspelling of CONFADENCE, therefore, is corrected by directing attention to the base word, *confide*, from which *confidence* is derived. Over time, both through systematic instruction and independent reading, students encounter other derived words in the *confide/confidence* family (*fidelity*, *infidelity*, and *fiduciary*), learning along the way that they all share the core meaning of “trust,” represented by the Latin root *-fid-*. Misspelling ALLEDGED is corrected by noting the word *allegation*, derived from *alleged*, which also explains the spelling. This level of word knowledge will extend academic vocabulary knowledge throughout the grades and beyond, in college and/or career.

A well-grounded developmental model of literacy yields substantive educational implications by helping to identify more precisely a student’s instructional level. When teaching is targeted at the student’s instructional rather than frustration level, learning will proceed at a more rapid and efficient pace (Betts, 1946; Connor et al., 2011; Ehri, Dreyer, Flugman, & Gross, 2007; Harré & Moghaddam, 2003; Morris, Blanton, Blanton, Nowacek, & Perney, 1995; Morris & Perney, 1984; O’Connor et al., 2002). As we consider grade-level standards and expectations, it is important to note this finding especially when planning to teach students who may be struggling.

APPLYING THE DEVELOPMENTAL MODEL

The CCSS emphasize a critical focus that has re-emerged over the last several years: The importance of students at all levels being exposed to and engaged with all the subgenres of authentic and complex literature and informational texts. The expectation is that students will develop the ability to read such texts independently; reflect on them critically; and in the real world, apply knowledgeably the understandings that result from these engagements. The CCSS also emphasize that students' writing should increasingly reflect the structure, emphasis, tone, and stance of these texts. As we have proposed, the breadth and depth of students' word knowledge will be the bedrock upon which these critical types of engagements with texts are constructed. We suggest that an effective spelling inventory can provide valuable insights into each student's stage of development (Bear et al., 2012; Ganske, 1999) and enable teachers to differentiate and plan instruction, while also addressing the expectations of the CCSS.

Using Assessment to Inform Instruction

Teachers who adopt a developmentally grounded approach typically administer the Elementary Spelling Inventory (ESI) (Bear et al., 2012) to assess word knowledge and stage of development. This spelling inventory samples word knowledge across the entire developmental continuum, whereas the Primary Spelling Inventory (PSI) (Bear et al., 2012) assesses children's understanding of orthographic features representative of beginning and transitional readers, making the PSI a good choice for kindergarten through grade two. Grade 5–8 teachers may elect to use the Upper Spelling Inventory (USI) (Bear et al., 2012) as it emphasizes words and features representative of intermediate and advanced readers. The inventories can be administered to a whole or small group or to individuals, and can be completed within 10–15 minutes.

Experience using spelling inventories to estimate students' stage of development and to gain specific information about word knowledge allows teachers to use observation to guide their selection. For example, the PSI might be used with a fourth-grade student who is reading considerably below grade level, or the USI with a third grader who is reading well above grade level.

To illustrate the power of using spelling to estimate students' developmental stage, consider the spelling samples of three typical third graders who are featured in our example of a third-grade classroom (see Figure 2). The qualitative difference among these students' spelling attempts is appreciable and familiar to most elementary school teachers. Unlike typical spelling tests, the focus is less on the number of correct words and more on functional levels of word knowledge (Bear et al., 2012; Invernizzi et al., 1994), allowing teachers to understand what students can do consistently and accurately, both indicators of the independent level. To identify the instructional level, focus is placed on what students "use but confuse." The spelling features that are absent in students' spelling attempts indicate those features that are beyond their current stage of development, their frustration level.

Figure 2. Third-Grade Students' Spelling on the Elementary Spelling Inventory (ESI)

Correct Spelling	Alicia	Jack	Paul
1. bed	bed	bed	bed
2. ship	ship	ship	ship
3. when	wan	when	when
4. lump	lop	lump	lump
5. float	flot	float	float
6. train	teran	trane	train
7. place	plas	place	place
8. drive	jriv	drive	drive
9. bright	brit	brite	bright
10. shopping	sopen	shopin	shopping
11. spoil		spole	spoil
12. serving		serveing	serveing
13. chewed		chowd	chewd
14. carries		caries	carries
15. marched		marchd	marched
16. shower			shower
17. bottle			botel
18. favor			faver
19. ripen			ripen
20. cellar			seller
21. pleasure			
22. fortunate			
23. confident			
24. civilize			
25. opposition			
Correct/Total	2/25	7/25	12/25

In assessing spelling, the teacher asks the following questions to establish a framework for analysis:

- 1) What does each student seem to understand fairly consistently?
- 2) What is each student experimenting with?
- 3) What is not yet present in the student's spelling?

The scope and sequence of word study instruction in Table 1 provides a guide to observation and analysis.

Letter Name-Alphabetic Spellers/Beginning Readers. Alicia is a letter name-alphabetic speller. More specifically, she is about halfway through this stage so she is considered a middle letter name-alphabetic speller. An analysis of Alicia's spelling shows an understanding of beginning and ending consonants and most short

Table 1. Scope and Sequence of Spelling Features and Stages of Development (Bear et al., 2012)

Emergent	Letter Name – Alphabetic	Within Word Pattern	Syllables and Affixes	Derivational Relations
<ul style="list-style-type: none"> Initial Consonants 	<ul style="list-style-type: none"> Initial and Final Consonants Short Vowels Digraphs and Blends Preconsonantal Nasals 	<ul style="list-style-type: none"> Common Long Vowel Patterns Other Vowel Patterns (e.g., r-influenced, diphthongs, ambiguous vowels) Complex Consonants (e.g., three letter blends, -dge/-ge, hard/soft g and c) Homophones 	<ul style="list-style-type: none"> Inflected Endings Syllable Juncture Unaccented Final Syllables Affixes 	<ul style="list-style-type: none"> Affixes Reduced Vowels in Unaccented Syllables Greek and Latin Elements Assimilated Prefixes

vowels, but not consistent accurate spelling of all short vowel sounds (when WAN). Spellers in the early and middle part of this stage typically substitute a vowel sound for another whose point of articulation is close (a for short e). Alicia is also “using but confusing” blends (drive JRIV); using silent letters to mark long vowel sounds is just beyond her current ability (PLAS for place). These observations indicate Alicia’s “zone of proximal development” (Vygotsky, 1978), “construction zone” (Newman et al., 1989), or more commonly, her instructional level (Morris, 2008).

Alicia will benefit from instruction in digraphs and blends (*wh-*, *dr*) while reinforcing her understanding of short vowel sounds. To help learners identify these sounds in words and begin to consistently match letters to sounds, teachers can use picture and word sorts, dictated sentences, and word hunts in familiar texts to find words that contain these correspondences (Bear et al., 2012; Johnston, Bear, Invernizzi, & Templeton, 2009).

Alicia’s spelling suggests that she is a beginning reader. It is typical for students in the middle of the letter name stage to read at Guided Reading Levels F–G (see Fountas & Pinnell, 1996; 1999), or approximately Level 10–12 on the *Developmental Reading Assessment* (DRA) (see Beaver & Carter, 2003). At these levels the paragraphs are longer and there is less support from the illustrations. To comprehend these texts, students must accurately and efficiently process high frequency words and words with simple short vowel *consonant-vowel-consonant* (CVC) and long vowel *consonant-vowel-consonant-silent e* (CVCe) patterns. As Alicia learns to read words with common long-vowel patterns, the spelling patterns will begin to influence her attempts to write, and she will add the long vowel marker silent *e* to words with long vowel sounds. To support Alicia’s development, word study instruction should be intentionally coordinated with reading instruction.

Because the word recognition abilities of students at this stage of development are not yet automatic, they use considerable cognitive energy in reading words, often reading word-by-word and in a monotone. As students read more words with greater accuracy and automaticity, the focus of instruction shifts from reading individual words accurately to reading phrases in a way that, “sound more like talking.” This occurs as students begin to spell simple CVCe words

accurately and to read text levels G and H. Book introductions that provide the gist of the story will support word recognition, reading fluency, and comprehension (Fountas & Pinnell, 1996).

Students at text levels 10–12 should no longer be using fingerpoint reading except when they are decoding a challenging word and are being coached to read across the whole word, matching letters and sounds, and looking for known “chunks” or patterns. Fingerpoint reading is appropriate for establishing a concept of word in text (Flanigan, 2007; Morris et al., 2003), an early literacy skill typically developed by text levels 6–8. After that time, fingerpoint reading can inhibit children’s ability to look across words and beyond word boundaries, slowing their reading and negatively affecting fluency and comprehension.

Alicia’s comprehension instruction will focus on making plausible predictions and monitoring, revising, and/or rejecting those predictions while reading and retelling texts in sequential order—both expectations of the CCSS. She will benefit from instruction in the strategic use of letter and sound knowledge to decode unknown words and monitor her reading to ensure that it makes sense and sounds grammatically correct. Daily practice reading and writing and exploring letters, sounds, and words is essential.

At this stage of development students’ compositions are often single episode stories or descriptions—sometimes as few as 2–5 sentences or as many as a couple of paragraphs—and the writing process is still somewhat labor-intensive. Because beginning readers and writers must focus substantially on spelling, letter formation, and composing meaningful texts, teachers will need to plan ample time for task completion (Abbott et al., 2010). In order to spell words as accurately as possible, students should be encouraged to use “sound” or “phonic” spelling in which they apply and solidify what they are learning about letter-sound relationships (Invernizzi & Hayes, 2004; National Reading Panel, 2000). Handwriting instruction should also be provided, as automatic letter formation positively contributes to writing fluency at this stage of development (Graham, Harris, & Fink, 2000).

Within Word Pattern Spellers/Transitional Readers. Although Jack and Alicia are both in third grade, Jack is further along the developmental continuum. Jack’s spelling sample suggests that he has mastered

the features characteristic of beginning readers but overgeneralizes his knowledge of the CVCe pattern (*train* TRANE), signaling his instructional level as a middle within word pattern speller and a transitional reader. Jack will benefit from instruction in common long vowel patterns such as CVV and CVVC, followed by “other” vowel patterns such as diphthongs (*oi*, *oy*), ambiguous vowel spellings that represent a range of sounds (e.g., *ou*, *au*, *ow*, *oo*), and *r*-influenced vowels. The late part of the within word pattern stage is an appropriate time to explore the spelling-meaning connection beginning with homophones (words that sound the same but are spelled differently and have different meanings, *sale* and *sail*). Jack will learn that these words are spelled differently because they have different meanings.

Students at the middle of the within word pattern stage are typically comfortable reading books at levels J–K where texts are considerably longer and include less picture support. These are appropriate texts for readers who are more automatic and accurate at the word level and have more word solving strategies than beginning readers, allowing them to read quicker, with more expression, and more intentional focus on comprehension.

Transitional readers in the middle to late part of this stage transition from reading aloud to reading silently, though they may occasionally subvocalize when they confront decoding or comprehension challenges. They have also developed the stamina to read independent level text for at least 30 minutes and can sustain their focus over many days, critical competencies when reading early chapter books.

Instruction at this stage focuses on fluency, reading in a way that makes meaning clear—noting punctuation, meaningful phrase units, and reading with expression. Students are able to automatically identify many words on sight—upwards to 400 words—and their automatic recognition of spelling patterns has also improved considerably, resulting in an increased rate of reading. Students read approximately 80–100 words per minute, can retell stories, and will benefit from instruction in text structure, writing constructed responses to text, and conducting simple research in order to write short reports and persuasive texts—again, all expectations of the CCSS.

In terms of writing, students in this stage are beginning to focus on character development and often write longer narratives with many episodes. Some teachers refer to these texts as “bed to bed” stories because they chronicle a day in the life of the author or an imaginary main character; they often include “chapters.” Transitional writers still enjoy illustrating their writing, though the pictures are less important than the words, and their more substantial writing vocabulary results in greater fluency and stamina (Abbott et al., 2010). At this point when children’s writing is less labored, teachers can more intentionally focus on the art of revision and the importance of editing—holding them more accountable for spelling familiar words and patterns correctly, and for accurately using the writing conventions taught during writing workshop.

Syllables and Affixes Spellers/Intermediate Readers. Paul is also in third grade but is further along the continuum and has mastered the same orthographic features Jack has, in addition to the less common long vowel patterns such as *-ight* in *bright*, and the diphthong *oi* in *spoil*. He begins to have some difficulty beginning with the word *serving*, although he is skilled in spelling *r*-influenced vowels (*serve*). Paul is unsure about changes to the base word when adding the suffix *-ing*, and has similar challenges with the inflected ending *-ed* in *chewed*, spelling it with just the letter *d*, suggesting a focus on sound rather than meaning. In the word *carries*, he appropriately doubles the *r* at the syllable juncture, but doesn’t yet change *y* to *i* when adding *es*. These spelling behaviors suggest that Paul is at the beginning of the syllables and affixes stage.

Students in the early syllables and affixes stage are intermediate readers. They can spell most single syllable words correctly and may make some errors at the syllable juncture, particularly in unaccented syllables, as Paul does with *bottle*, spelling it BOTEL. They often use plurals and inflected endings inconsistently and will likely need to learn about consonant doubling when adding inflected endings to single syllable short vowel words (e.g., *hop-ping*). Throughout the stage Paul will explore open and closed syllables (*hu/mor* vs. *ham/mer*), syllable stress, and vowel patterns in accented syllables, particularly ambiguous vowels. Importantly, he will discover the relationships between grammar, spelling, and meaning through word study and reading and writing instruction.

It is recommended that spellers at the syllables and affixes stage keep a vocabulary and grammar notebook where they reflect on generalizations about how words work and begin to collect interesting words and words from content area instruction for further study (Bear et al., 2012). At this stage, learners also begin to analyze the parts of words using structural or morphological analysis—a powerful technique that aids in the decoding and comprehension of polysyllabic words. They use larger chunks of words to read and spell and are beginning to use word parts, including base words, roots, and affixes to unlock the meaning of unknown words.

It generally takes some time for students to progress through this stage, so a wide range of text levels—beginning at about Guided Reading level M—and through Levels U–V is not uncommon.

Intermediate readers tend to read aloud rather quickly and with appropriate expression and come to favor reading silently as it is more efficient. They are much more self-directed, self-selecting text that is in line with their reading ability, interests, and goals. With instruction in comprehension strategies and collaborative reasoning (Reznitskaya & Anderson, 2002), they learn to analyze text critically and are capable of writing longer responses to literature, both narrative and informational text. They also learn how to structure a logical “argument” or stance with supporting evidence—one of the more challenging and important standards of the *Common Core*. They also read and conduct more research in online environments and benefit from instruction in how to use and adapt their comprehension skills and strategies to this new

context. At this stage they benefit from instruction in media literacy skills such as learning how to efficiently and effectively search online, and how to evaluate Internet sites for credibility and appropriately cite them in writing.

Students' writing has become considerably longer in the intermediate stage. Narrative text includes more complex characters and plots with more than one storyline, as well as dialogue and literary techniques such as flashbacks, foreshadowing, and the use of metaphor and simile. Expository writing may include procedural writing, argumentative essays, and report writing. Students are able to write independently for a variety of audiences and purposes: to inform, persuade, enjoy, and as a tool for learning. They are beginning to internalize the structure of different genres. Students in the late part of this stage benefit from direct instruction in note taking, project/time management, and the use of graphic organizers as planning and study tools.

In the intermediate stage, content area writing becomes more pervasive as students are reading more informational text—the CCSS suggest an equal amount of narrative and informational text at this stage (2010, p. 5). As appropriate, students will benefit from instruction in how to read and understand content textbooks, as well as how to use informational text features to discern the important information in the text.

In writing workshop and in content area writing, students at all stages benefit from studying mentor texts. This is especially true of intermediate writers as they are well positioned to focus more intently on author's craft and revision techniques. As they learn to "read with the eyes of writer" and "write like a reader" (Hansen, 2001), they begin to form a rubric for effective writing.

EXAMINING DEVELOPMENT IN THE CONTEXT OF TEACHING GRADE-LEVEL STANDARDS

When teachers understand a word-based developmental model, instruction is grounded not only in terms of what to teach, but also, how to teach and when to emphasize certain skills, knowledge, and/or strategies. This awareness influences the use of time, the structure of the literacy block, and the grouping of students. Understanding the stages of literacy development helps teachers anticipate the skills, strategies, and knowledge their students will likely bring to reading or writing experiences and those that will need continued support and instruction.

Students like Alicia, Jack, and Paul can be found in almost any first-, second-, third-, or even fourth- or fifth-grade classroom. Given the significant and meaningful differences among these three learners, classroom instruction must be differentiated in order to support these students' acquisition of the CCSS. Some of the standards will need to be addressed in smaller, developmentally oriented groups, while the intent and focus of other standards can be addressed within whole-class instruction. For example, a common concern among classroom teachers is how to engage all learners in complex, grade-appropriate narrative and informational text. This is especially true for students like Alicia

who, by virtue of being beginning readers, have word-level processing limitations. However, more often than not, these students are able to engage with the ideas and thinking skills addressed in grade-level texts. Therefore, providing opportunities to access these texts through interactive read aloud or technology-assisted reading will be critical to their development of grade-appropriate vocabulary and concepts, as well as thinking and reasoning skills (Alexander & Jetton, 2000; Sticht & James, 1984).

Classroom teachers will more confidently support children's movement toward grade-level standards if they have predictable structures and routines in their daily and weekly schedules. A predictable structure allows teachers to strategically balance whole group standards-based instruction with smaller group needs-based instruction. An instructional approach such as the workshop model described below gives shape and predictability to daily instruction and allows for the interplay of whole class and small group differentiated instruction (Atwell, 1998; Calkins, 1994, 2000; Fountas & Pinnell, 1996, 2001; Miller, 2002).

To illustrate how such a model can support the implementation of both the CCSS and a developmental approach to literacy instruction, we focus again on the third grade, this time on the standards that address first word study, and then the reading and writing of text (see Figures 3 and 4). Given the relationship between reading, writing, listening, speaking, and viewing, clustering the standards around a common focus such as narrative text structure, gives purpose to instruction across the day, helps students see meaningful connections between reading and writing, and enables teachers to plan and teach efficiently. The third-grade standards presented in Figures 3 and 4 are the focus of the next section.

Word Study

As we have noted, word knowledge is the bedrock of our model of literacy development, so we begin with describing the instructional implications for teaching and learning at the word level.

At each stage of development, letter name-alphabetic, within word pattern, and syllables and affixes, the learners engage in developmentally appropriate word study as described in the previous section. The third-grade expectations for phonics, word recognition, and spelling are highlighted in Figure 3. These expectations are appropriate for intermediate readers as these students can apply a developing knowledge of affixes and syllable patterns to decode multisyllabic words (Phonics and Word Recognition Standard 2). As syllables and affixes spellers, they are able to explore and understand the conventions that apply when adding suffixes to words, too (Conventions of Standard English Standards 2 e and f).

To guide the beginning readers toward meeting the standards, these students and transitional readers will explore short vowels, digraphs and blends, and long vowel patterns. For the purposes of learning conventional spelling, both groups will study single-syllable words. For purposes of word recognition, the letter name-alphabetic group will apply their developing understanding of letter-sound relationships to decoding new one-syllable words,

Figure 3. Grade-Three Word Study Standards from the *Common Core State Standards* (2010, p. 17, 28)

FOUNDATIONAL SKILLS	LANGUAGE STANDARDS
Phonics and Word Recognition	Conventions of Standard English
<p>3. Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>a. Identify and know the meaning of the most common prefixes and derivational suffixes.</p> <p>b. Decode words with common Latin suffixes.</p> <p>c. Decode multisyllable words.</p> <p>d. Read grade-appropriate irregularly spelled words.</p>	<p>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Capitalize appropriate words in titles.</p> <p>b. Use commas in addresses.</p> <p>c. Use commas and quotation marks in dialogue.</p> <p>d. Form and use possessives.</p> <p>e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., <i>sitting, smiled, cries, happiness</i>).</p> <p>f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.</p> <p>g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.</p>

while the within word pattern group will apply their understanding of spelling patterns to the decoding of two-syllable words.

Both groups will engage in word study with the teacher every day. (See Bear et al., 2012 and Ganske, 1999 for examples of how to structure a weekly word study program.) Importantly, because both groups are working at appropriate developmental levels, over time they are much more likely to make progress toward the higher grade-level expectations than if they worked with words and word features at their frustration level (Morris et al., 1995).

The next section provides an example of the model as applied to a sample of CCSS for reading and writing narrative text.

Reading and Writing Workshop

In this instructional model, reading workshop is a daily 60- to 90-minute block that includes an interactive read aloud, a mini-lesson, small group guided reading instruction and conferring, independent reading practice, and a short time for sharing what has been learned. Writing workshop lasts an hour each day and builds upon a mentor text, often the same read aloud used in reading workshop, and includes a mini-lesson, small group guided writing time and conferring, independent writing practice, and short time for sharing what has been learned. Process writing is a significant part of writer's workshop, while text structure and author's craft are studied in both workshops. Extended reading and writing practice, oral and written response to text, choice of books for reading and topics for writing, and developmentally responsive small group and one-on-one instruction are hallmarks of the workshop model (Atwell, 1998; Calkins, 1994, 2000; Fountas & Pinnell, 1996, 2001; Miller, 2002).

Interactive read aloud. In a whole class setting, interactive read alouds are used daily to engage children in co-constructing meaning of text that is typically beyond their independent reading level. During this 20- to 30-minute period, these challenging texts expose all students to sophisticated vocabulary and concepts, and

the strategies and interpretive thinking skills that are reflected in the standards. Before, during, and after each read aloud, children engage in rich conversation about text—predicting, asking questions, summarizing important ideas, and forming opinions and justifying them with evidence from the text (see Reading Standard 1). The texts used during interactive read alouds are carefully selected to help achieve the goals of the standards. These collaborative activities become touchstone experiences and provide the content of “anchor” charts, on which the teacher records big ideas, vocabulary, and/or strategies. One teacher calls these charts “tracks of our thinking” (Miller, 2002). Students value them, as well, and refer to the charts during independent reading time and at other times throughout the day. For the purpose of this unit on narrative text, one or more of the titles listed in the *Common Core State Standard's Appendix B: Text Exemplars and Sample Performance Tasks* (CCSS, 2010) might be selected as touchstone texts.

Mini-lessons. Following the read aloud, teachers transition to a mini-lesson that begins with a connection to the text and lasts approximately 5 to 10 minutes. Considering the standards in Figure 4, for example, the teacher may review the read aloud, focusing on an element of narrative text, plot, for example, and explain what will be learned and why. Following this introduction, the gradual release of responsibility approach (Pearson & Gallagher, 1983) is used, beginning with the teacher modeling or thinking aloud while initiating a graphic organizer to keep track of events in the story. The teacher then guides the discussion and adds the students' ideas to the organizer (see Reading Standard 3 and Speaking and Listening Standards 6 and Language Standard 6). The mini-lesson closes with a link to students' independent reading that requires them to apply the learning gained in the mini-lesson and share with partners or the whole class what they learned about plot structure at the end of the workshop. Later in the day during writing workshop, the teacher may illustrate how such a graphic organizer can be used to plan the plot of a story in writing.

Figure 4. Sample *Common Core State Standards* for a Reading/Writing Unit on Narrative Text

READING LITERATURE STANDARDS:

Key Ideas and Details

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

WRITING STANDARDS:

Text Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
 - a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
 - b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
 - c. Use temporal words and phrases to signal event order.
 - d. Provide a sense of closure.

A SAMPLING OF RELATED STANDARDS:

SPEAKING AND LISTENING

Comprehension and Collaboration

2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation and Knowledge of Ideas

6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

LANGUAGE STANDARDS

Vocabulary Acquisition and Use

6. Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships (e.g., *After dinner that night we went looking for them*).

LANGUAGE STANDARDS

Conventions of Standard English

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Capitalize appropriate words in titles.
 - b. Use commas in addresses.
 - c. Use commas and quotation marks in dialogue.
 - d. Form and use possessives.
 - e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., *sitting, smiled, cries, happiness*).
 - f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words.
 - g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.

Independent reading practice. During this time students read an independent level text alone or with a partner depending upon the developmental level. Because beginning readers are not yet reading silently, partner reading is a good alternative. The most effective teachers engage students in purposeful reading practice, not including small group time, for at least 30 minutes each day (Taylor et al., 1999).

Writing workshop. For efficiency in building connections between reading and writing, the teacher returns to the study of plot in the writer's workshop, demonstrating how students can describe an action in their own writing by using temporal words to signal the sequence of events (see Writing Standard a and c and Language Standard 6). After sharing a few examples from "mentor" texts, the students brainstorm a list of words that can be used to mark time or transitions, and they write these words and phrases on a chart for later reference. Given the focus of the standards at third grade, all students will benefit from this lesson, but some students will

need additional support or enrichment through guided writing and/or writing conferences.

Since these are standards-based lessons, some level of accountability and formative assessment will be included. For example, the teacher may reinforce the expectation that students will use this technique in independent writing and that they circle examples of temporal words in their texts. Discussion of these tasks during the sharing time provides an opportunity for students to articulate their learning, while deepening their experience by listening to and learning from one another. Concluding the daily reading and writing workshops with discussion provides additional opportunities to address and develop the Speaking and Listening Standards and Language Standards.

Developmentally responsive small group instruction. Small group guided instruction happens most often while the other students are engaged in independent reading or writing activities and sometimes, in the early grades, while other students are working

in centers. The groups are typically based on students' stage of development to provide more appropriate instruction. Researchers have noted that children make considerably more progress when they spend most of their time in small group instruction compared to whole class instruction (Connor et al., 2011; Taylor et al., 1999). Ideally, if teachers have the time and resources, these small groups meet daily for about 20 to 30 minutes. If resources are not available, below level readers are prioritized, and teachers meet with them daily while teams of more independent readers discuss the books they have read.

In the case of beginning readers, the teacher continues to focus on informative book introductions and word recognition and decoding strategies (see the Foundational Skills Standards of the CCSS). The teacher connects the guided reading lesson to the minilesson and supports students' comprehension by asking them to practice retelling a short story in sequence (Reading Standard 2). Guided writing affords opportunities to learn to use a story map to plan writing (Writing Standard 3), and to introduce basic editing skills (see Writing Conventions Standard 2 a). Increasingly, as readers build word knowledge and decoding skills, comprehension instruction and higher-order questioning become more prominent in small group instruction and whole class interactive read alouds. As beginners become more efficient and accurate in writing words, the focus of guided writing instruction shifts to longer and more detailed narratives, using favorite read alouds as mentor texts to provide examples of text structure and author's craft.

Transitional readers study narrative text features and literary elements in guided reading books. Since these readers are, as their name implies, transitional, small group, direct instruction focuses on fluency, vocabulary, and comprehension. The writing process instruction will include a focus on conventions and author's craft, skills and strategies that will be used in revising and editing writing (see Writing Conventions Standards 2 b and c).

When students in the intermediate stage of reading are considerably more independent, they may meet with the teacher a couple of times per week. During these conversations, the teacher's role shifts to facilitator and listener, often coaching students to justify their thinking with citations from the text (Comprehension and Collaboration Standard 2) and to speak in complete sentences (Presentation and Knowledge of Ideas Standard 6). Small group instruction may also focus on how to write critical analyses of literature.

CONCLUSION

It is expected that the grade-level expectations of the CCSS and the developmental levels of many students will coincide. For others, in particular, those who struggle with reading and writing or those who are more advanced, there will be discrepancies. To better address this variability in literacy development and to differentiate appropriately, well-informed teachers will ground their instruction in a developmentally based model. The model offered here acknowledges the importance of word knowledge as the catalyst

for accessing and affording efficient and meaningful engagements with reading and writing. Although based on spelling as offering the most promising window into the nature of students' word knowledge, the instructional implications reach well beyond word-level instruction, equipping students to apply their developing literacy competencies to the exploration and creation of print- and digitally based texts.

Over the course of their professional careers, teachers will be expected to teach several iterations of standards. For the next few years, the CCSS will drive classroom instruction in the United States, and the effectiveness of this instruction will likely be judged with high stakes grade-level specific tests. While many teachers and administrators are pulled toward teaching to the test, we encourage instruction that addresses the variability of learners. Teaching in a developmentally responsive way will require planning and preparation in the form of professional reading, staff development, and collaborative discussions of practice. In this era of one-size-fits-all instructional programs, teaching in a developmentally responsive way may require some courage as well. In order to move forward as a field it will be necessary to guide all stakeholders to understand the relationship between the developmental perspective and the role of grade-specific benchmarks. These efforts will be necessary if we are to realize the full potential of all learners.

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Using the Universal Design for Learning Framework to Support Culturally Diverse Learners

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ABSTRACT

This article describes the mechanism through which cultural variability is a source of learning differences. The authors argue that the Universal Design for Learning (UDL) can be extended to capture the way in which learning is influenced by cultural variability, and show how the UDL framework might be used to create a curriculum that is responsive to this cultural dimension of learning. We also suggest that when used in this way, the UDL framework may not only reduce barriers for culturally diverse learners, but also increase the learning opportunities for all learners—helping them to develop proficiency in a broader range of expressive, analytic, and cognitive styles that are crucial to success in the twenty-first century.

One of the recent advances to come out of the modern learning sciences is a clearer picture of the profound influence of experience in shaping the brain, leading to the understanding that brain activity and learning cannot be separated from the context in which they occur. In other words, one cannot expect to impact learning in the current moment if the context in which learning has happened in the past is not considered.

All experiences occur when individuals interact with their immediate physical and social contexts, which are constantly being informed by the larger cultural context in which they are embedded. For purposes of this article, culture is defined as “the shared patterns of behaviors and interactions, cognitive constructs, and affective understanding that are learned through a process of socialization. These shared patterns identify the members of a culture group while also distinguishing those of another group” (CARLA, 2009, p. 1). As such, culture informs all aspects of learning, from the high-level reasoning skills to perceptual habits. Different cultures provide different experiences; therefore, they are a significant source of learner variability. However, learner variability raises many challenges, which have not been addressed adequately by most educational systems.

Based upon research in the learning sciences, the Universal Design for Learning (UDL) is a promising framework that seeks to deal with learner variability by offering multiple means of representation, multiple means of action and expression, and multiple means of engagement. The framework was developed after an extensive review of empirical studies in the learning sciences from which key findings were extracted and translated in order to create a set of research-based instructional design principles. By pointing

to areas where learners are most likely to vary, these principles help teachers design their instruction for a variety of learning needs (Meyer & Rose, 1998; Meyer & Rose, 2005; Rose & Meyer, 2000, 2002). As described by Meyer and Rose, it is *the students in the margins of the bell curve*, the atypical learners, that first drew attention to the necessity of providing options for access and learning. Therefore, the original aim of the UDL framework was to cater to students with special needs and to provide and promote an inclusive learning environment for all children. The UDL framework sought to accomplish this goal by translating findings extracted from established research literature that investigated variability in learning needs and delivering them in an educator-friendly format (for more information on the empirical literature on which the UDL framework is based see <http://www.udlcenter.org/research/researchevidence>). Therefore, most of the focus of UDL has been on learner variability attributable to what is referred to as disability, with less attention to learner variability attributable to experience or culture. If UDL is to be useful globally, it is necessary to consider not only how the framework translates to other cultures, but also, how it can be used to create curriculum that accounts for learner variability that is attributable to culture.

Therefore, this article seeks to raise awareness of the impact of culture on learning and cognition as well as to provide some examples of how the UDL framework might be extended to capture the cultural dimension of learner variability. We suggest that, when applied in this way, the UDL framework may not only reduce barriers for culturally diverse learners, but also increase culturally informed learning opportunities for *all* learners—helping them to develop proficiency in a broader range of expressive, analytic, and cognitive styles that are crucial to success in the twenty-first century. A key goal of this article, therefore, is to consider a broader spectrum of sources of learning differences, including those related to culture.

This article is not a report of findings, but rather a description of an approach to using the UDL framework in innovative and creative ways to address learning needs that have not been traditionally targeted through UDL, namely those of students from culturally diverse backgrounds. By raising awareness both inside and outside the UDL community about the potential for using the UDL framework to address the needs of students of different cultural backgrounds, our hope is that this will trigger research that will explore the effectiveness of the UDL framework in meeting the instructional needs of these students.

The reader will notice that we have made substantial efforts to avoid the terminology “multicultural education” and/or “culturally

responsive" curriculum. We have done so deliberately. These terms have been the focus of a significant body of work and a field of study that is concerned with the cultural differences of cultural minorities within the larger culture of the United States. Although this is a legitimate focus, our article is an attempt to initiate a different discussion, one that addresses a more global view of culture. In doing so, we hope to draw attention to the ways in which culture shapes teaching and learning, and the ways that UDL can be used as a lens to create a universal pedagogy that is useful to improving the education of all learners globally.

THE INFLUENCE OF CULTURE ON LEARNING

Culture and the Brain

As mentioned above, advances in the modern learning sciences have revealed that our brains are constantly shaped and reshaped by the interaction with the surrounding environment. Therefore, the physical, social, and cultural components of the environment influence the way in which the brain constructs cognition. As Karmiloff-Smith (1992) points out, "The brain is not pre-structured with ready-made representations; it is channeled to progressively *develop* representations via interaction with both the external environment and its own internal environment" (p. 10).

Since culture shapes our interaction with the environment, it determines what parts or aspects of the world we attend to, what type of knowledge we value, and what kind of behavior we deem appropriate in various circumstances (Nisbett, Peng, Choi, & Norenzayan, 2001). All these decisions ultimately represent culturally influenced responses to surrounding stimuli and can lead to variability in the neural pathways.

Culture also offers the cognitive tools through which we make sense of the surrounding world. In response to using these tools, the brain develops in specific ways and acquires different neural structures and cognitive pathways. One example is the way in which culture can shape the activity in the brain's reward system, which in turn affects behavior (Freeman, Rule, Adams, & Ambady, 2009). In an experiment conducted by these researchers, sketches of people in a dominant or subordinate posture were shown to subjects who were American and subjects who were Japanese. While the sketches illustrating dominant body language triggered reward-related neural responses in subjects who were American, the subjects who were Japanese showed a reward response when presented with the subordinate displays. This could be explained in many ways, but one explanation might be the different value systems held by the American and Japanese societies, and the different types of behaviors the two cultures likely reinforce.

Culture depends on the brain just as much as the optimal development of the human brain depends on interaction with the socio-cultural context. Dehaene (2009) suggests that there is a limit to the ability of cultures to create variations in interpretations, theories, tools, and artifacts, and that these limits come from the specific features of the human nervous system. For example, in order for the nervous system to process information in the form of text, certain characteristics of text must be present. The font must be

of a certain dimension in order to be captured by the fovea (the part of the retina that contains high-resolution cells), and the spacing between letters should not be wider than two characters in order for bigram neurons (that respond to pairs of letters) to be activated. These examples are just a small part of the large body of evidence presented by Dehaene to show the interaction and interdependence of culture and the human brain. Neurological variability can be a product of the environment and culture and can in turn be a generator of new cultural forms.

Culture and Learning

Culture and learning are closely connected since, as Tomasello (1999) points out, cultural evolution is only possible through social learning, where individuals innovate the knowledge and cognitive tools that the group has inherited. Tomasello calls this process "social-collaborative creativeness" (p. 6). On the other hand, learning also bears the imprints of the cultural context in which one develops. People from different cultures may learn the same things, but they may learn them differently. As mentioned earlier, culture can influence all aspects of learning (Ambady & Bharucha, 2009; Kitayama & Thompson, 2010; Nisbett & Miyamoto, 2005; Nisbett et al., 2001). In fact, culture influences all three dimensions of learning that are targeted by the UDL guidelines: representation, action and expression, and engagement. From a representational perspective, as Tomasello suggests, culture provides the imagery systems, the reasoning structures, the analogies, and the relationships that have been developed by one's social group. Culture also informs action and expression by determining what constitutes appropriate behavior and strategies for solving problems. From the perspective of engagement, the most obvious influence of culture on learning is through the system of values and beliefs that is acquired from the cultural context in which one develops (Nisbett et al., 2001).

Adaptation to a cultural context refers to the individual's internalization of a cognitive system created by a group. Humans learn by reconstructing patterns of thought developed by others (Tomasello, 1999). In most cases, in mono-cultural environments, internalizing the cultural pattern seems to happen naturally in most learners as they adopt the behavioral norms and the value systems of the dominant culture. However, if both the increasingly global society made possible by modern technology and the culturally diverse societies in which we live are considered, success in the twenty-first century requires individuals to incorporate more than a single culture's system of thought. One needs to connect one's familiar way of thinking to a (sometimes very different) mental frame from a different culture. This can be challenging since the familiar structure of knowledge shapes the person's cognitive and perceptual experiences. Simply said, different cultures cause us to see and understand the world differently. Therefore, culturally informed learning means more than just learning new information about another culture; it also means learning how to perceive, understand, express, and engage with myriad information seamlessly.

Culture and UDL

The UDL framework (CAST, 2011) is organized around three main principles:

1. provide multiple means of representation,
2. provide multiple means of action and expression, and
3. provide multiple means of engagement (Rose & Meyer, 2002).

For each guideline, the UDL framework provides a series of checkpoints that are recommendations for reducing the barriers inherent in most traditional curricula. From the UDL perspective, the onus for change is placed on the curriculum rather than on the individual learner (Rose & Meyer, 2002). When viewed in this way, cultural bridging should be addressed by the curricula rather than by the learner. The three main categories of facilitation that the curriculum should provide in order to meet the needs of culturally diverse learners are also the three main principles of UDL: *access to representations, means of action and expression, and opportunities for engagement*.

As a way of validating the starting point of all learners (the knowledge and skills they bring to the learning process), the curricula should provide multiple means of accessing the learning content, whether that means providing translations in a learner's first language or providing ways for a learner to understand the reasoning style behind it. The curricula should also provide multiple means for learners to demonstrate their knowledge through familiar means of expression (for example, an accessible and familiar organization structure for composition or a familiar approach to solving problems). Last but not least, the curricula should offer multiple means of creating personal positive rapport with the learning process by providing experiences that align with the learners' identities and confirm their view of the world.

Validating a learner's starting point is only one part of the requirements for effective learning. Good learning design also needs to optimize challenges within the learner's zone of proximal development (Vygotsky, 1978). From the point of view of the cultural context, this means that learners should be exposed to thought systems, perceptual habits, and knowledge patterns that are both familiar and different from their own, accompanied by guidance on how to access, navigate, and eventually incorporate them into their own repertoire of skills and strategies. Such "expert" learners are what UDL posits to be the goal of education: the development of resourceful, knowledgeable, strategic, goal-directed, purposeful, and motivated learners.

Culturally informed educators are aware of the variability in types of knowledge, behaviors, and beliefs that learners bring to the classroom, and they create the cultural bridges or scaffolds that help students link their own thinking systems to those that are unfamiliar by offering multiple means of access into the subject matter, and multiple means to express knowledge and to engage with learning. In this way, the UDL framework can be used as a lens through which to address culturally influenced learning differences.

THE UDL FRAMEWORK AND PROCEDURES

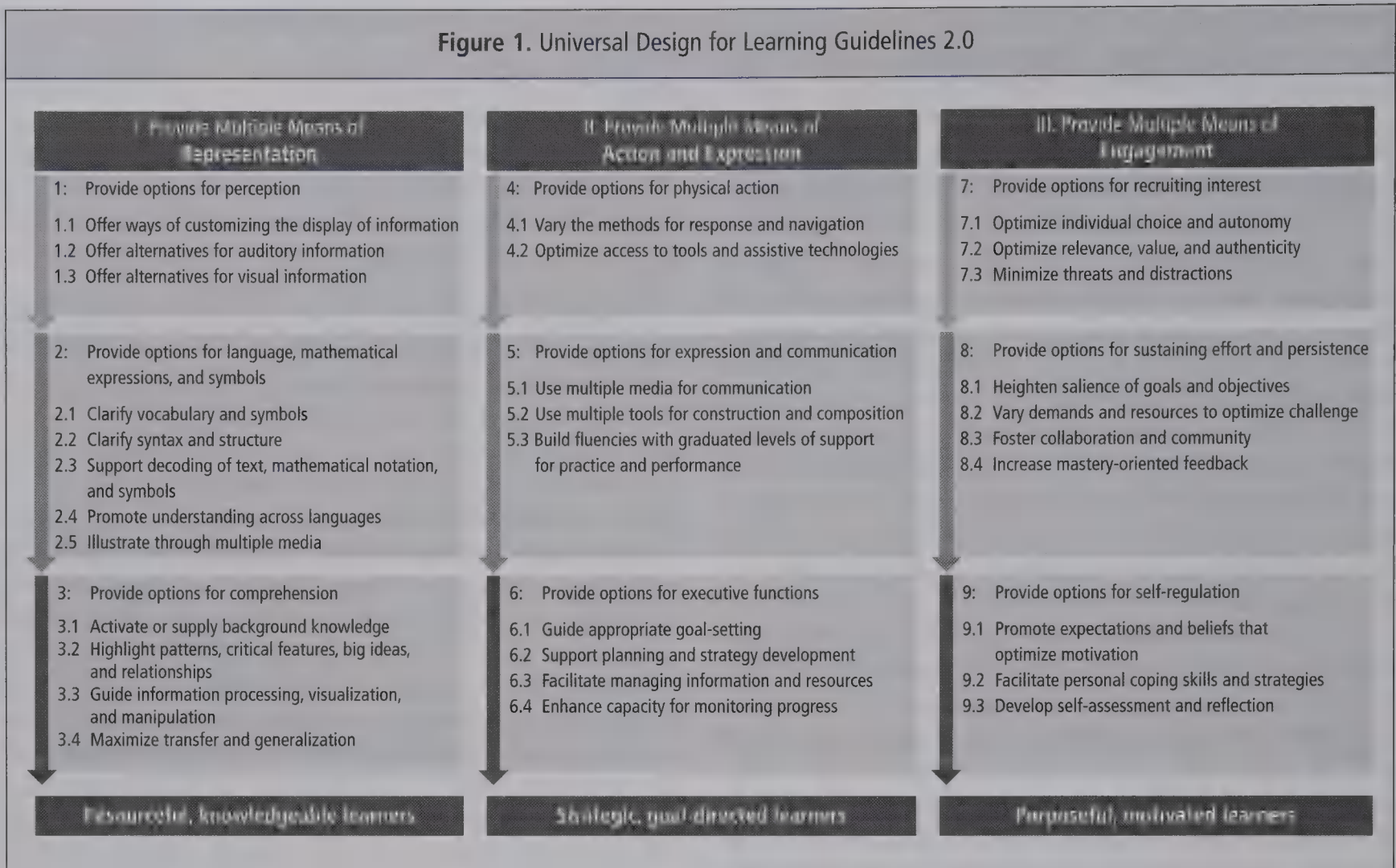
As mentioned above, the UDL framework (CAST, 2011) is organized around three main guidelines: 1) options for representation, 2) options for action and expression, and 3) options for engagement. The examples below illustrate some ways that the UDL framework can be used to design a curriculum that may help learners develop proficiency in a broader range of expressive, analytic, and cognitive styles. One example was chosen for each principle.

In order to illustrate the examples, we refer to specific, often opposite, models of thinking about the world that are shaped by previous social and cultural experience. However, the models of thinking presented here are neither mutually exclusive, nor the only ones that exist—many more valid models of thought can be identified. It is important to point out that these models are not meant to be characterization tools and should not be used for that purpose, since they would offer a reductionist view of individual differences, bordering on stereotyping. In fact, throughout this section of the article, in order to avoid misinterpretation, we have used the researchers' terminology and enclosed their words in quotation marks. It should be noted that these terms are not meant to stereotype or to generalize. Finally, these models of thought are not bound to geographically identified cultures. For example, when discussing analytical and dialectical models of thinking, we acknowledge that the culture and cultural patterns of the East are not exclusively dialectic, just as cultures of the West are not exclusively analytical. In fact, if one thinks of cultures temporally, one can see manifestations of both models of thought in each culture at different times. However, these models of reasoning are useful in helping educators to think about possible points where learners of different cultures (or subcultures) may vary. This article argues that providing multiple entry points not only reduces cultural barriers to learning, but also presents opportunities for enriching the learning experiences, and hence, the thinking potential and reasoning repertoire of all learners.

Example 1: Highlight Patterns, Critical Features, Big Ideas, and Relationships (UDL Checkpoint 3.2)

Culturally informed educators are aware of the fact that different cultures can have different understandings of what is "critical" and what is "big," and might organize their reasoning models in relation to different types of observable relationships. For example, Nisbett and colleagues (2001) describe how someone from a "Western" culture may show a preference for grouping elements or organize ideas based on membership in a particular category, while someone from an "Eastern" culture may prefer to use functional relationships and part-whole relationships as an organization tool. For example, when given the task to group and organize these three elements—a woman, a man, and a child—Chinese participants tended to group the woman with the child, reasoning that the first takes care of the latter, while American participants tended to group the woman and the man together, reasoning that they were both members of the same category, namely adults.

Figure 1. Universal Design for Learning Guidelines 2.0



These culturally specific understandings are both valid ways of organizing or categorizing. In fact, it is easy to imagine how each could be optimal depending on the situation. However, it is also easy to imagine how a person with little exposure to varied ways of thinking might inadvertently see one as correct and the other as incorrect. Therefore, if an educator accepted only one way of grouping, it would not only present barriers for some culturally varied learners, but would also prevent other learners from being exposed to different ways of thinking. To give learners opportunities to acquire and/or demonstrate knowledge through different cultural frames of reference, the curricula should explore all types of relationships, rather than privileging one type of category or relationship.

Graphical organizers can be used to convey these different types of relationships. For example, tables with headings based on categories, or Venn diagrams, can show category membership relationships. Web-like displays or tree-type organizers, as well as pie charts, can capture part-whole relationships, while tables with headings that organize the elements according to roles, or “oriented” networks that connect elements through arrows, can show functional relationships. Other types of relationships such as similarity, opposition, contradiction, and mediation can be introduced and explored as well.

Example 2: Build Fluencies with Graduated Levels of Support for Practice and Performance (UDL Checkpoint 5.3)

In order to help learners build fluencies that encompass a varied repertoire of composition styles and problem solving techniques, a rich culturally informed curriculum will provide entry points that are familiar to the learners and eventually challenge them to develop fluency in those that are unfamiliar.

Indeed, composition structure and preferences for problem solving techniques often vary from culture to culture. For example, Nisbett and colleagues (2001) write about the way in which people from “Western cultures” generally use foundational principles (based on the assumption that two contradictory ideas cannot be true at the same time) and a linear logic style, while those from “Eastern cultures” may employ dialectics (based on the assumption that no statement is completely true or completely false) as a problem solving strategy. Thus, the “Western” frame of thought will aim toward eliminating contradiction. In contrast, the “Eastern” cultural frame of thought will aim to embrace contradiction and find the middle point between opposing statements. For an analytical process to work, it is essential that the reasoning remain at the same level of analysis, while for a dialectical approach, it is important to “zoom out” for a more integrative perspective. While one might want to use the analytical approach when testing a hypothesis, dialectical thinking could be more effective when trying to bridge unconnected ideas.

One can easily imagine how both frames of thought have advantages as well as disadvantages. For example, someone who is accustomed to employing foundational principles for problem solving might find it challenging to integrate diverging ideas into a whole, or to understand a complex causation system. However, the same person might excel at arguing in favor or against a position and may be very good at designing “falsification” tests (Popper, 2005, p. 10) to assess the strength of different hypotheses. In contrast, someone with a dialectical mindset might find it difficult to defend a single position and deal with tasks such as debates, but the same person would probably prove very flexible and creative at bridging seemingly opposite statements or ideas.

It is important to stress the fact that both culturally influenced approaches are equally valid; therefore, a rich, culturally informed curriculum would offer opportunities and options for being exposed to and learning both approaches. For example, instead of formulating the requirements of a class discussion or an essay as defending one position, a culturally informed curriculum would explore a richer array of possibilities: that one position may be true and the other false, that both positions are true or both positions are false. In this way, thinkers using both frames of thought can demonstrate their strengths and, equally important, be challenged to venture beyond their own cultural frame of thought.

These same culturally influenced models of thinking are also reflected in the writing style and the structure of composition. While a person relying on linear logic may organize writing in a linear way—first premise, second premise, and conclusion—a person following a dialectic format might organize writing in a spiral way—a thesis, an antithesis, and a synthesis that in turn becomes the thesis for a new dialectical cycle. In fact, there are many different kinds of logic that one can employ, and these types are also represented in compositions (Kaplan, 1972).

The differences in the structure of a composition are important for educators to understand. What may appear simplistic or disorganized to someone from one culture may actually be a very high-level example of another culture’s preferred logic and composition style. Misinterpretations like this can be seen as educators work with culturally varied groups of learners at all levels, from primary school to the university.

Explicit instruction in both composition formats would broaden the choices and the means of expression for all learners. The curriculum could help learners analyze when each of these formats of writing or patterns of thinking are most appropriate, and how they function within the cultural environment of the learner’s school. In other words, learners can be taught to strategize and use the best option, depending on the context. If multiple options were integrated into the curriculum, they would not only better meet culturally influenced learning differences by valuing and validating non-dominant approaches, they would also help to develop expert learners by enriching and expanding the thinking styles and expressive skill set of all the experiences of all.

Example 3: Facilitate Personal Coping Skills and Strategies (UDL Checkpoint 9.2)

One might say that learning in childhood is the development of personal coping skills and strategies or the development of self-regulation. For those attempting to learn and navigate in an unfamiliar culture, coping skills may already be stressed. Ego depletion, “the condition that arises when the self’s resources have been expended and the self is temporarily operating at less than full power” (Baumeister, 2002, p. 133), has been studied mainly in relation to moral judgments and choice making. There are, however, strong indications that the phenomenon could be true for learning as well. Energy resources are expended in acts of self-control, and in turn affect subsequent decision making processes.

In a study conducted by Baumeister (2002), subjects were asked to regulate their behavior by making and then breaking a habit. The findings suggest that acts of self-regulation depleted the resource used when engaging in active volition. Learners who are being educated in a non-native culture may be in situations where they must constantly choose between competing responses and reactions, inhibit certain behaviors that are culturally inappropriate in the school context, and acquire unfamiliar habits. As a result, it is not unthinkable that they will be affected by ego depletion, and that the mental resources essential for performing certain tasks will be expended in this self-regulation process, leaving them depleted for learning.

In addition, ego depletion could be an important (although not the only) source of some behavioral patterns. When educators are aware of this fact, many of the misunderstandings regarding these behaviors can be avoided. For example, passive attitudes of learners may be a response to limited self-resources and an attempt to conserve mental energy (Baumeister, 2002) rather than an indicator of lack of interest. Rejection of choice and responsibility may be a response to a state of ego depletion and not necessarily a sign of lack of involvement or defiance while, conversely, regulation of emotions and behavior may be affected by tasks that require strenuous choice.

Self regulation can be supported in several ways—for example, “rest and positive affect help restore the self’s resources” (Baumeister, 2002, p.129). By sequencing the curriculum in a way that optimizes the succession of more challenging and less challenging tasks, ego depletion could be minimized. An important feature of this type of sequencing is flexibility and adaptability to the characteristics of varied learners. Options for pausing and for changing the order of certain tasks, embedded “down time moments,” and structures that support pacing are elements that can contribute to restoring or preserving the self’s resources.

CONCLUSION

In this article, we argue that cultural variability is a source of brain-based learning differences, and we offer an explanation for the mechanism underlying this process. We demonstrate the ways in which the Universal Design for Learning can be extended to

better capture the way that learning is influenced by cultural variations, and illustrate how the UDL framework can be used to create a culturally informed curriculum that is useful to improving education of all learners globally.

UDL does not operate in a vacuum but depends on our ability to recognize difference and ask ourselves the right and relevant questions about difference. The framework is a tool that gains strength by the way it is used. Just like a global positioning tool or GPS, the UDL framework can show what the landscape of good learning looks like. But it would be even more useful if it helps educators to identify some different popular routes (culturally influenced learning patterns and paths), use information on the different benefits and challenges each offers, and understand the points where they intersect and those where they diverge. Most important perhaps, the framework could provide recommendations on how to help travelers (learners) develop a variety of useful strategies (learning tools) that they might need to approach any type of travel.

Much work remains to be done. On the research front, most of the work on culturally influenced learning differences, to date, has focused on cultures of the West versus cultures of the East, and more work is needed on other cultures to develop a more detailed and comprehensive global picture. On the professional development front, it is vital to raise awareness of how specific cultures influence learning in specific ways. It is also important to clarify the benefits of this approach for all learners. On the curriculum development front, appropriate materials need to be developed that cater to culturally influenced learning variations. Further research is needed to confirm and refine the effectiveness of the UDL framework in meeting the instructional needs of students from culturally diverse backgrounds.

Performing this work will be highly worthwhile: as our societies become more culturally diverse, the approach described here offers valuable opportunities to further improve education globally. Understanding other cultures and systems of thought enhances the understanding of oneself and one's own culture and learning process. In a global community, cultural competence, ease of cross-cultural communication, and flexibility in thinking are fundamental. Indeed, if the goal of education is to develop expert learners, the development of cross-cultural fluency is an essential skill. These competencies are developed through learning experiences that value and expose learners to multiple ways of thinking, acting, participating, and problem solving. Such experiences might have a positive impact not only on learners in the "cultural margins" but more broadly, on all learners—helping them to develop proficiency in a broad range of expressive, analytic, and cognitive styles that are crucial to success in the twenty-first century.

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Graphic Novels: What Elementary Teachers Think About Their Instructional Value

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ABSTRACT

Survey methods were employed to learn more about teachers' attitudes toward graphic novels and how graphic novels are used in their classrooms. Questions explored participants' attitudes and actual classroom use. The survey research sought to determine if teachers are open to using graphic novels and the extent of their willingness to do so. Though teachers report willingness to use graphic novels and other graphica, they are limited in their attempts to do so by lack of instructional models, lack of graphic novels in the classroom, and their own level of comfort with the genre.

THEORETICAL PERSPECTIVES: NEW DEFINITIONS OF LITERACY

From the 1970s to the present day, the notion of literacy has slowly encompassed more than just basic proficiency with written text to include other types of texts and sign systems (cf. Lankshear & Knobel, 2003). Expanded definitions permit scholars and practitioners to refine and improve instruction, such that students learn to construct meaning from a variety of text types, including visual images. These new literacies are often conceptualized in relation to the rapid advances in technology with which schools must contend (e.g., Leu, Kinzer, Coiro, & Cammack, 2004). However, the new literacies also require increased attention to emerging or nontraditional forms of text, such as the graphic novel, that are not often privileged in PK–12 schools.

The visual image is pervasive in the newer forms of literacy. Meaningful images may be defined partially by their boundaries, the information that is in an image and that which might have been included, but is not present. The artist's perspectives also give order and significance to the subject of the image. Style choices, such as use of color, also convey a message to the person viewing the image. Thus, art is a kind of text conveying information about the subject of the image and also informing the reader about the perceptions and identity of the composer (cf. Barthes, 1953/1967).

Visual Literacy

The skills and strategies students bring to a visual text, or that they may be taught when approaching it, are of particular interest to our study of graphica, generally defined as graphic novels and comic books, but limited to graphic novels in this article. When

educators value visual texts as important sources of information, as evocative content, or as inspiration for students to create their own visual texts, they are more likely to attend to important features of the visual media and teach students how to do so, as well. As Burmark (2008) notes, visual images are subject to interpretation as are linguistic texts. However, the proficiencies and interpretive frameworks necessary for students to understand an image may be somewhat different from those they bring to the alphabetic texts they commonly encounter. Similarly, Rakes (1999) suggests that students should be taught to read visual images, skills she indicates are of special importance as electronic media increase the amount of graphic information students encounter and use.

Images and Texts

Photographs, artwork, and technical drawings (e.g., maps or graphs) have long accompanied alphabetic or linguistic texts. The ubiquitous PowerPoint with images from clip art databases is one example. Other examples that have persisted for much longer are the illuminated manuscripts of the medieval period. Between the era of the illustrated manuscript and the era of PowerPoint and other electronic environments, the picture book and graphica have melded images with words.

For some time, reading researchers have studied the cues art provides to young readers of picture books. When images and words are paired together, a sort of transaction may be said to occur between the image, the words, and the reader. Croce, Martens, Martens, and Maderazo (2009) studied third-grade students as they learned to attend to the art cues in picture books (they spell picture books as one word, "picturebooks") and found that their comprehension of the alphabetic text generally improved, as well. In addition, Strasser and Seplocha (2007) learned that when pictures are paired with words in a picture book, young readers learn rich and deep meanings for vocabulary. Just as the artwork in a picture book interacts with the words to help young readers (Sipe, 2008) and those struggling with unfamiliar content (Moss, 2008) to make sense of texts, we suggest that the images, the layout of the page, and the words in a graphic novel interact to scaffold complex concepts and inspire new understanding.

Reading the Word

Of particular relevance in understanding the practical uses of graphic novels with PK–12 students is dual coding theory (DCT) (e.g., Sadoski & Paivio, 2004). The dual coding theory of reading rests on the assumption that reading is a function of three constructs:

decoding (or more precisely, recoding), comprehension, and response. Although these three constructs overlap in many ways, they can explain many functions of reading behaviors and processes. DCT differs from other theories in important ways, but central to our work is the argument that knowledge is not divorced from the perceptual mode that originally informed the knowledge. In other words, what is learned verbally tends to be coded in memory verbally. What is learned nonverbally tends to be coded as a function of the nonverbal information.

While a comprehensive review of the complexities of DCT is beyond the scope of this article, it is worth noting that this theory posits a referential process between verbal and nonverbal codes (Sadoski & Paivio, 2004). This idea may be illustrated through use of another example. Hibbing and Rankin-Erickson (2003) recount the story of a student named Teyen who was confused by a sentence in a story (verbal information) where a character sold his caterpillar. Teyen was unable to construct a mental image of a person selling an insect destined to become a butterfly until his teacher showed him a photograph (nonverbal information) of a tractor built by the Caterpillar Corporation. The referential process associating verbal information with nonverbal information helped Teyen develop the appropriate mental constructs needed to comprehend the text.

Images, words, and layout characteristics work together in graphica and make it worthy of consideration as a medium and genre in its own right. At the same time, knowledgeable teachers working with readers who struggle, who are on grade-level, or who have advanced reading proficiencies may find graphica suitable as an access point for more traditional literacy instruction. Words paired with images appear to produce a synergistic effect in many contexts, and graphica are no exception.

A Variety of Genre

Many educators are motivating their students to read by augmenting the commonly read classics with a wider array of genre. As McTaggart (2008) suggests, one possible supplement might be quality graphic novels because, "The reading of graphic novels promotes better reading skills, improves comprehension, and complements other areas of curriculum" (p. 33). Supportive of this position is research by Carter (2009) who notes, "They have piqued his students' interest in learning and increased their success in literacy" (p. 39). Also a proponent, Weiner (2004), states that when graphic novels are used in the classroom, they "can enrich the students' experiences as a new way of imparting information, serving as transitions into more print-intensive works, enticing reluctant readers into prose books and, in some cases, offering literary experiences that linger in the mind long after the book is finished" (p. 115). In a previous study, Frey and Fisher (2004) found that "visual stories allowed students to discuss how authors conveyed mood and tone through images" (p. 21). Others, however, not in agreement with a need to expand the list of classics students should read suggest that by substituting texts, teachers "put their students at a disadvantage when competing against traditionally educated young people" (Fairbrother, 2000, p. 6) in the world of

work and school because "without the knowledge of classical works of literature, today's high school students would be denied access to a specific section of our 'national language'" (p. 2).

Defining the Graphic Novel as an Instructional Tool

Graphic novels began as comics, often advancing controversial societal changes. Graphica as a popular genre has flourished for 125 years. Many traditionalists feel they are best left outside the classroom (Starr, 2004), but in some classrooms, teachers think that graphic novels have the potential to scaffold struggling students into fluent readers and enhance the literacy experiences of more proficient readers. Once again graphic novels are affecting societal change, as there is growing interest in the concept of using them in the classroom. The number of schools teaching with graphica is increasing (NACAE, 2007), and the evidence is growing to support effective use of the genre in the classroom. If teachers are to recognize the value of graphica, their perceptions of the format are critical.

Although graphic novels and comic books are closely related in that each uses a layout in frames, and each relies on artwork as a primary source of information for meaning making by the reader, the present study focused on graphic novels. According to White (2004), "Graphic novels aren't just 'literature lite'; they're a genre readers can use to explore philosophy, history, human interactions, visual literacy, and more" (p. 1). Frey (2010) concurs; graphic novels are a genre worth exploring in their own right. This suggests that graphic novels may be studied as a separate genre, or enhance content learning. While those who create graphic novels may tend to think of their work in a medium, our purpose here is to describe a reading process across text and graphics; thus, the term "genre" applies in the sense that Holman and Harmon (1992) think of the term as a dynamic and flexible one related to literature. Graphic novels give students another choice (Cary, 2004) for relating to literature, relating literature to other subjects, and connecting literature to the student's real world (Webster, 2002). If we can introduce challenging concepts such as transcendentalism through the use of a popular cultural resource like graphic novels, then studying Thoreau later on will be based on prior knowledge instead of being relatively new input.

In a study conducted by Frey and Fisher (2004), graphic novels were found to enhance the multiple literacies of struggling students in an urban, low income, west coast high school. Because the limited amount of text was suited to students with lower reading levels while dealing with complex and more mature themes, graphic novels appealed to readers who struggle with grade-level texts. However, some students were so excited about reading Japanese graphic novels, they wanted to learn the Japanese language to gain a better understanding of the culture of the stories. Interest like this is hard to generate in any subject, much less language arts. Connections and bridges to learning are possible when students are engaged.

Graphic novels are becoming more highly regarded in mainstream culture (Jacobs, 2007). In Jacobs's view, reading graphic

novels involves complex, multiple literacy skills and can help students develop as critical thinkers. According to Wright and Sherman (2006), graphic novels can be a powerful instructional component in literacy curricula. When Deaf students at a high school in California were afforded the opportunity to read graphic novels as part of a summer school curriculum, they immediately gravitated toward the genre (Smetana, Odelson, Burns, & Grisham, 2009). Because Deaf students are learning American Sign Language (ASL) as a first language, English is a second language for them in many ways.

Teachers are not the only educators who acknowledge the graphic novel's qualities. School librarians state that typically the graphic novel collection consists of less than 5% of the entire collection; however, graphic novels account for approximately 40% of circulation. Part of the reason for the inroads into the classroom is the fact that graphic novels on appropriate topics are increasingly available (Gorman, 2004) as the large publishing houses see the potential for profit.

With interest increasing in the use of graphic novels as an aid to literacy and a genre worth studying in its own right, we used survey methods to determine teachers' openness to graphic novels and awareness of the possibilities of utilizing graphic novels in the classroom as another stepping stone to fluency, comprehension, and literacy.

METHODOLOGY

With struggling readers and writers populating the language arts classrooms, it is important to engage students in captivating lessons that will scaffold literacy skills and introduce them to the visual demands of new literacies. Can graphic novels be utilized as a strategy to capture student interest in reading, develop comprehension skills required for traditional and visual texts, and improve writing competence? And if so, are teachers open to classroom use of graphic novels, which historically have had a reputation as debased, second-class literature (Jacobs, 2007)? Are elementary teachers willing to use graphic novels in their classes, and have they done so? In this study, we used survey methodology to learn more about teachers' attitudes toward graphic novels and how graphic novels are used in their classrooms. Questions on the survey were constructed in parallel such that a question about the participant's attitude would also pair with a question elsewhere in the survey about actual classroom use. A pilot survey was developed and tested in the year prior to the survey reported in this article.

Population

The participants were a group of 60 teachers attending a summer institute for graduate degree candidates in education. Since all attendees (100%) at the conference were selected as participants, this is a nonprobability sample, in which respondents were chosen because of their availability. They were stratified according to grade level. Attendance at the conference indicated the participants' desire to increase their knowledge of current teaching techniques and to improve their teaching. Fifty-five teachers were female

(92%), and five (8%) were male. Of the sixty participating teachers, 27 had been teaching 1 to 3 years. Eleven teachers had 4 to 6 years of experience; six teachers had between 7 and 9 years of experience; and four had been teaching for more than 10 years. Eleven teachers had just completed their credential program. One did not respond to this question.

Participants described their classrooms as having an average of 35 students per teacher; however, the responders included teachers who teach more than one class session. Teachers in this metropolitan area estimated that, on average, 42% of their students were English language learners. Their estimate of students with individualized education plans (IEPs) was just under 8%. Thirty teachers (51% of teachers who responded to this question) estimated that the majority of their students could be characterized as from a lower socio-economic status family. Twenty-nine teachers (49%) indicated their students were from mid- to upper socio-economic status families.

Characteristics of the respondents as readers of graphic novels were studied, as well. Forty-five of 58 respondents (77.6%) indicated they do not currently read graphic novels on their own. When asked if they read graphic novels or comics as a child, only 32 of 58 respondents (55.2%) responded negatively, indicating an increase over their present habit. For comparison, we asked how many respondents were interested in reading graphic novels, and found that their interest in reading *graphica* corresponded with their reading habits. Twenty-five respondents were not interested in reading *graphica* at the time of the survey; a few had no or little interest; 20 were only mildly interested in doing so; while 13 respondents had medium-high or high interest in reading *graphica*. In the open response portion of the survey, one respondent stated, "I have read graphic novels as an adult but I don't seek them out to read." When asked if they were able to think of a title of a graphic novel, eight participants were able to respond. Only five respondents could think of a title they had used in their classrooms. These responses suggest that the majority of these teachers have very limited knowledge or experience related to reading graphic novels, but more than half are interested in reading *graphica*. It seems to be a very important finding that a significant number of teachers recognized the genre as something with which they should be familiar and that they should consider reading, given the fact that outside of their classrooms students are eagerly reading graphic novels.

Instruments

The actual survey tool that was used to collect data was designed for this study. Because we did not want to confuse the teachers, "graphic novel" was defined, and the term was used interchangeably with "comic" for purposes of this study. The quantitative survey instrument (Appendix A) shows the categorical scales (yes/no), a Likert-type scale, and frequency of use scale. The modified Likert scale had a range of value scales of "strongly agree," "agree," "disagree," and "strongly disagree." The data collection tool was a self-administered questionnaire. This survey was cross-sectional, with the data collected at one time. Since all

attendees responded to the survey, there is no response bias affecting the overall responses.

Data Analysis

A frequency distribution of teacher responses regarding attitudes toward graphic novels and their efficacy in the classroom was used to analyze the data collected from the questionnaires. Since each grade level has different needs, abilities, and standards, the data were organized into five levels or categories: kindergarten through grade 2 (23 respondents), grades 3 through 5 (14 respondents), those who teach multiple elementary grades across the two previous categories (9 respondents), and middle and high school grades 6 through 12 (9 respondents). Because of the small size of the respondents from the middle and high school grades, their data are not included in the disaggregated figures. In two cases, respondents who taught third grade also taught another grade. When the grade level was above third, the respondent was grouped with the upper elementary teachers; when the other grade was below third, the respondent was grouped with the primary grade teachers. A total of 55 participants responded to the question about grade level taught during the previous school year. Four respondents did not indicate a grade level, and their responses were not included in the analysis of actual and potential use of *graphica* in the classroom when broken down by grade-level band. Patterns or tendencies that could be determined from the frequency distributions have been summarized at the end of the results section.

FINDINGS

A rank order question requires that respondents choose one item over others, and thus an indicator of the priority the respondent places on the indicators provided is highlighted. Five common perceptions of graphic novels as instructional tools were included on forced choice items. Of 58 respondents to this question, 39 (67.2%) rated the appeal of graphic novels to students' interests and the most compelling strength of the genre (high or medium high ranking). Twenty-four respondents (41.3%) ranked the strength of graphic novels to appeal to readers who are bored as their first choice. Note that percentages are distributed across a forced choice continuum, so the totals are horizontal rather than vertical (that is, 41.3% of respondents who ranked the "bored reader" category ranked it as a high or medium high strength). Seventeen respondents (37%) indicated that the strength of graphic novels as a reward for completing other reading tasks was low. Conversely, 20 respondents (40%) thought that a strength of graphic novels is that they are useful as an enrichment tool. Respondents were distributed across the rankings as to the strength of graphic novels as a tool for young readers who are not on grade level. Nineteen (44.2%) ranked this in the middle as "medium" in terms of graphic novels utility or strength in the classroom. Thirteen respondents ranked it as high or medium high, while 11 ranked this criterion as medium low or low. These data are quite interesting illustrating two contrasting views of graphic novels as texts to be used in the classroom. While the

majority of the teachers believe that graphic novels hold high interest and motivation for readers, the majority also found their utility in the classroom to be average or below.

Pedagogical Purposes for Graphic Novels in the Classroom

The purposes for using graphic novels, the frequency of such use, and the intentions of teachers to use graphic novels as instructional reading material formed the basis for this study. We queried teachers about how they actually use graphic novels and how they value those uses. Often, because of variables including access to graphic novels, availability of time in the school day, demands of the prescribed curriculum, and value teachers place on particular genres, differences between actual practice and perceived value can provide useful insights.

A comparison of teachers' reported actual use of graphic novels (see Table 1) with the availability of graphic novels reveals a level of adoption that recognizes that students appreciate and value *graphica* because graphic novels are available in more than half the classrooms of the teachers surveyed. However, when queried about their use of graphic novels sometime in the past year, more than half in grade bands except one reported they did not use the genre in their teaching. The exception here is in the upper elementary grade band where half the teachers did report using graphic novels and half reported they did not do so.

Table 1. Use and Availability of Graphic Novels		
	Last year, I used graphic novels with some or all of my students (yes/no)	I have graphic novels available for my use in my classroom or at my school
Combined* elementary grades	Yes = 3 No = 6 N = 9	Yes = 5 No = 4 N = 9
Primary grades	Yes = 9 No = 13 N = 22	Yes = 12 No = 9 N = 21
Upper elementary	Yes = 7 No = 7 N = 14	Yes = 11 No = 3 N = 14
* Due to low sample size, middle and high school teacher responses are omitted.		

In order to better understand how often teachers used graphic novels, we asked about the frequency of use. Each frequency of use question was paired with a Likert scale response (presented later in the survey) regarding the efficacy of graphic novels as an instructional tool. The items asked teachers to respond to queries about populations of students with whom they might use graphic novels and curricular elements that might or might not be perceived as appropriate for inclusion of graphic novels as an important component of instruction. The data uncover additional contrasts and disparities between reported use of graphic novels and the perceived value of graphic novels (see Table 2) as we describe below.

In every category, “never use graphic novels” contains the largest number of responses, most often more than half. However, in the category for use with students who struggle with reading tasks, a larger percentage shows up in the frequency of use for once per year (17.9%) and once per month (12.5%). In the other categories of use with English language learners and use with all students, those respondents who do use graphic novels do so at least once per year and sometimes once per month or once per week. On the other hand, compare the frequency of use data with the efficacy scale data. While teachers do not report using graphic novels frequently in most cases, they do appear to recognize that graphic novels are useful texts for different populations of students. In each of the three categories, more than half the teachers indicate their belief that graphic novels are potentially useful by indicating they agree (most common chosen in all three categories) or strongly agree (second most commonly chosen in all three categories) that they would use graphic novels with English language learners, students who struggle with reading, and all students.

Frequency of graphic novel use as a curricular component was reported most often as “never.” As a supplemental program, motivational tool, or enrichment teachers reported using graphic novels in a limited way, usually once per month or once per year. When asked if they use graphic novels in their primary reading program, 67.3% indicated never, and 7.3% reported using graphic novels once per year and once per month. However, it is somewhat surprising that three teachers (5.5%) did report using graphic novels in their primary reading program every day, and one more reported doing so once each week.

The efficacy scale again provides interesting contrasts that highlight the differences between perceived usefulness and actual use. With regard to the possibility of using graphic novels as the foundation for a primary reading program, 41.4% indicated strong disagreement, but fifteen teachers agreed or strongly agreed that graphic novels could be used in this way. In the curriculum categories of motivational tool or supplemental reading, teachers overwhelmingly indicated they agreed that graphic novels would be useful in these two areas. The differences between whether graphic novels could be used as a primary reading program or in a supplemental or other capacity suggest that respondents were paying attention to the choices they marked. Further, the differences could imply that teachers employed definitions for “primary,” “enrichment,” “motivation,” and “supplemental” that informed their choices. However, respondents may have overlapping conceptualizations for these terms that have an impact on the results. For example, a motivational use of graphica might also be a part of supplementary use.

More than 75% of teachers (combined “agree” and “strongly agree”) believed that graphic novels are useful as supplemental reading and as a motivational tool. However, they did not appear to equate the term “enrichment” with either “supplemental” or “motivational.” The majority of responses in this category indicated disagreement (36.2%), a few reported strong disagreement (10.3%), while a substantial number simply had no opinion

(27.6%). The “no opinion” rating was not marked often except in the enrichment and the primary reading program questions. The implications for the result of the enrichment indicator will be explored later in this article.

To further refine the data and determine details regarding how teachers at different grade bands used graphic novels and their attitudes toward graphic novels as texts they might use in their instruction, the data were disaggregated by grade band (see Table 3). The secondary levels were omitted from this figure because there were few participants at these grade levels. There were no noticeable differences by grade band than what was found when all teachers were considered together in the data in Table 2. Where teachers did use graphic novels with specific populations or as components of the curriculum, the grade bands that tended to do so more frequently were the upper elementary and middle school teachers. Primary grade teachers and combined-grade teachers tended not to use graphic novels as often.

The contrast noted in Table 2 for all grade levels between frequency data and efficacy scales appeared in the data disaggregated by grade bands (see Table 4); however, the upper elementary tended to favor graphic novels in greater numbers, more often reporting “strongly agree” when other bands reported only “agree.” The pattern noted for those who would use graphic novels as a primary reading program, supplemental program, motivational element, or enrichment continued across the grade bands, as well. That is, teachers, in the main, did not perceive graphic novels as an appropriate element of a primary reading program, but they did indicate that graphic novels could be useful as supplemental or motivational reading. Combined, K–2, and 3–5 grade bands reported that graphic novels were not appropriate or they had no opinion on the use of graphic novels as enrichment.

Limitations

The size of the middle school and high school sample is relatively small and may not represent these two groups as a whole; however, when the results were included with all participants in aggregate, their responses were incorporated. For this reason we believe that these findings express the voices of elementary school teachers. Participants may also have taken cues from the survey design and title that might have influenced their responses and produced a type of halo effect that results when an impression formed early in a study influences ratings on future observations (Isaac & Michael, 1995). We did find, however, that subsequent discussions with the teachers continued to validate the perspectives evidenced through the survey data.

DISCUSSION

While graphic novels may be “hot” among their readers and, as these data showed, also among many teachers, their use in the classroom is not as “hot.” The survey data indicated that a vast majority of the teachers have positive attitudes toward using graphic novels in the classroom, especially in the reading program

Table 2. Self-reported Frequency of Use and Efficacy for Use of Graphic Novels

	Frequency scale	Frequency of graphic novel use	Efficacy scale	Efficacy
Use with English language learners (ELL)	Every day 3/week 1/week 1/month 1/year Never	7.1% (4) 5.4% (3) 10.7% (6) 8.9% (5) 10.7% (6) 57.1% (32) N = 56	Strongly agree Agree No opinion Disagree Strongly disagree	34.5% (20) 60.3% (35) 5.2% (3) 0.0% (0) 0.0% (0) N = 58
Use with readers who struggle with reading tasks	Every day 3/week 1/week 1/month 1/year Never	5.4% (3) 7.1% (4) 12.5% (7) 17.9% (10) 5.4% (3) 51.8% (29) N = 56	Strongly agree Agree No opinion Disagree Strongly disagree	36.2% (21) 56.9% (33) 5.2% (3) 1.7% (1) 0.0% (0) N = 58
Use with all students	Every day 3/week 1/week 1/month 1/year Never	5.5% (3) 5.5% (3) 9.1% (5) 12.7% (7) 9.1% (5) 58.2% (32) N = 55	Strongly agree Agree No opinion Disagree Strongly disagree	34.5% (20) 51.7% (30) 6.9% (4) 6.9% (4) 0.0% (0) N = 58
Use as a primary reading program	Every day 3/week 1/week 1/month 1/year Never	5.5% (3) 1.8% (1) 10.9% (6) 7.3% (4) 7.3% (4) 67.3% (37) N = 55	Strongly agree Agree No opinion Disagree Strongly disagree	5.2% (3) 20.7% (12) 24.1% (14) 41.4% (24) 8.6% (5) N = 58
Use as supplemental reading	Every day 3/week 1/week 1/month 1/year Never	5.5% (3) 3.6% (2) 7.3% (4) 10.9% (6) 16.4% (9) 56.4% (31) N = 55	Strongly agree Agree No opinion Disagree Strongly disagree	27.6% (16) 55.2% (32) 12.1% (7) 5.2% (3) 0.0% (0) N = 58
Use as a motivational tool	Every day 3/week 1/week 1/month 1/year Never	9.1% (5) 7.3% (4) 10.9% (6) 23.6% (13) 3.6% (2) 45.5% (25) N = 55	Strongly agree Agree No opinion Disagree Strongly disagree	43.1% (25) 51.7% (30) 5.2% (3) 0.0% (0) 0.0% (0) N = 58
Use as enrichment	Every day 3/week 1/week 1/month 1/year Never	7.4% (4) 5.6% (3) 13.0% (7) 16.7% (9) 7.4% (4) 50.0% (27) N = 54	Strongly agree Agree No opinion Disagree Strongly disagree	6.9% (4) 19.0% (11) 27.6% (16) 36.2% (21) 10.3% (6) N = 58

Table 3. Actual Use Breakdown by Grade Bands

	Scale	Combined Elementary N = 9	Primary Grades N = 21	Upper Elementary N = 14
Use with English language learners (ELL)	Every day	0 (0%)	2 (10%)	0 (0%)
	3/week	0 (0)	1 (5)	1 (7)
	1/week	1 (11)	2 (10)	2 (14)
	1/month	2 (22)	2 (10)	1 (7)
	1/year	0 (0)	1 (5)	3 (21)
	Never	6 (67)	13 (62)	7 (50)
Use with readers who struggle with reading tasks	Every day	0 (0)	1 (5)	0 (0)
	3/week	0 (0)	2 (10)	1 (7)
	1/week	1 (11)	3 (14)	2 (14)
	1/month	2 (22)	3 (14)	5 (36)
	1/year	0 (0)	1 (5)	0 (0)
	Never	6 (67)	11 (52)	6 (43)
Use with all students	Every day	0 (0)	1 (5)	*0 (0)
	3/week	0 (0)	2 (10)	1 (7)
	1/week	1 (11)	1 (5)	2 (14)
	1/month	2 (22)	4 (19)	1 (7)
	1/year	0 (0)	1 (5)	2 (14)
	Never	6 (67)	12 (57)	7 (50)
Use as a primary reading program	Every day	0 (0)	1 (5)	*0 (0)
	3/week	0 (0)	1 (5)	0 (0)
	1/week	1 (11)	3 (14)	1 (8)
	1/month	0 (0)	3 (14)	1 (8)
	1/year	0 (0)	2 (10)	1 (8)
	Never	8 (89)	11 (52)	10 (77)
Use as supplemental reading	Every day	0 (0)	1 (5)	*0 (0)
	3/week	0 (0)	2 (10)	0 (0)
	1/week	1 (11)	1 (5)	2 (14)
	1/month	0 (0)	3 (14)	2 (14)
	1/year	0 (0)	2 (10)	4 (29)
	Never	8 (89)	12 (52)	5 (36)
Use as a motivational tool	Every day	0 (0)	3 (14)	*0 (0)
	3/week	0 (0)	2 (10)	1 (8)
	1/week	1 (11)	1 (5)	3 (23)
	1/month	2 (22)	4 (19)	5 (39)
	1/year	0 (0)	1 (5)	1 (8)
	Never	6 (67)	10 (48)	3 (23)
Use as enrichment	Every day	0 (0)	2 (10)	*0 (0)
	3/week	0 (0)	1 (5)	1 (8)
	1/week	1 (11)	3 (14)	3 (23)
	1/month	1 (11)	3 (14)	3 (23)
	1/year	0 (0)	2 (10)	1 (8)
	Never	7 (78)	9 (43)	5 (39)

N(percentage%) Percentages may not equal 100 due to rounding in all tables. * n =13

Table 4. Efficacy of Graphic Novels by Grade Band

	Scale	Combined Elementary N = 9	Primary Grades N = 23	Upper Elementary N = 14
Use with English language learners (ELL)	Strongly agree	2 (22)	7 (30)	6 (43)
	Agree	6 (67)	15 (65)	7 (50)
	No opinion	1 (11)	1 (4)	1 (7)
	Disagree	0 (0)	0 (0)	0 (0)
	Strongly disagree	0 (0)	0 (0)	0 (0)
Use with readers who struggle with reading tasks	Strongly agree	2 (22)	7 (30)	7 (50)
	Agree	6 (67)	15 (65)	5 (36)
	No opinion	1 (11)	1 (4)	1 (7)
	Disagree	0 (0)	0 (0)	1 (7)
	Strongly disagree	0 (0)	0 (0)	0 (0)
Use with all students	Strongly agree	3 (33)	7 (30)	6 (26)
	Agree	5 (56)	12 (52)	6 (26)
	No opinion	1 (11)	1 (4)	1 (7)
	Disagree	0 (0)	3 (13)	1 (7)
	Strongly disagree	0 (0)	0 (0)	0 (0)
Use as a primary reading program	Strongly agree	0 (0)	1 (4)	0 (0)
	Agree	0 (0)	7 (30)	5 (36)
	No opinion	5 (56)	4 (17)	1 (7)
	Disagree	4 (44)	9 (39)	6 (43)
	Strongly disagree	0 (0)	2 (9)	2 (14)
Use as supplemental reading	Strongly agree	2 (22)	5 (22)	5 (36)
	Agree	3 (33)	13 (57)	9 (64)
	No opinion	4 (44)	2 (9)	0 (0)
	Disagree	0 (0)	3 (13)	0 (0)
	Strongly disagree	0 (0)	0 (0)	0 (0)
Use as a motivational tool	Strongly agree	2 (22)	9 (39)	9 (64)
	Agree	5 (56)	13 (57)	5 (36)
	No opinion	2 (22)	1 (4)	0 (0)
	Disagree	0 (0)	0 (0)	0 (0)
	Strongly disagree	0 (0)	0 (0)	0 (0)
Use as enrichment	Strongly agree	0 (0)	2 (9)	0 (0)
	Agree	1 (11)	5 (22)	3 (21)
	No opinion	5 (56)	4 (17)	3 (21)
	Disagree	3 (33)	10 (43)	5 (36)
	Strongly disagree	0 (0)	2 (9)	3 (21)

(as opposed to the writing program), however they are not using them to an extensive degree. Third- through eighth-grade teachers who actually used graphica in the classroom did so with a limited frequency of once or twice a month, sometimes only once a year. Teachers working toward the master's degree generally agreed that graphic novels could be used to enhance literacy skills, however a discrepancy remained between their acceptance of the idea that graphica would be an appropriate classroom genre and their inclusion in the everyday curriculum. More specifically, while teachers did report that graphic novels could serve useful purposes as indicated by the efficacy scales (Tables 2 and 4), the discrepancy between generally positive attitudes and actual use is intriguing

and causes one to ponder possible reasons such as lack of access and imposed contextual constraints.

One possible reason for this discrepancy between teacher interest in graphica and its limited use in the classroom may be related, in part, to availability of graphic novels in the classroom (Table 1) and at the school. In some places, it may be that teachers simply do not have access to these types of texts. Budgetary resources to support teachers' decisions about curriculum and resources accompany restricted curricular choices at the classroom level. In an open-ended question at the end of the survey, teachers were asked if there was anything else they wanted to share with the researchers. One teacher summed up the problem and expressed

a sentiment that characterized how many others responded to the open-ended query:

I did not grow up reading graphic novels, nor were they promoted in my schooling. However, I feel that this is a great way to teach inferring and visualization with all students, as well as supporting struggling readers and English Learners. I am going to make it a goal of ours to implement graphic novels next year across our 4th grade, supplementing the reading curriculum.

Opportunity and increasing acceptance of graphic novels as a legitimate genre and useful instructional tool was noted by another teacher:

I like how some publishers are taking a more academic perspective on graphic novels through such books as Max Axiom. I hope they make their way into our school materials.

In responding to the efficacy questions, teachers seemed to work from definitions that positioned graphic novels as tools that either motivate readers or are supplemental in character. They did not think of graphic novels as enrichment, an interesting contrast. We speculate that enrichment is a term most often associated with advanced readers or academically talented students. Thus, the value of texts that rely on visuals as a substantive part of the narrative or other information may be perceived as valuable for readers who struggle for any of a variety of reasons or for students whose teachers need to find appealing genre as a motivational device. Graphic novels may not be perceived as appropriate for students who routinely exceed literacy expectations or who are otherwise in need of enrichment.

To compound this difficulty, teachers working with populations who struggle with literacy tasks or who work in schools challenged by accountability measures are frequently least able to make curricular and materials choices that they believe would benefit the students they serve. Without access to graphica in sufficient quantities to match the needs and reading preferences of students, it would be difficult for teachers to use the genre in their classrooms.

Contextual Constraints

There may also be other possible explanations for this discrepancy. Policy decisions in the current culture of accountability often restrict the capacity of teachers to be the gatekeepers of what materials to use and how best to use them. It may be that schools in need of adequate yearly progress (AYP) improvement require teachers to strictly adhere to the use of approved textbooks rather than selecting reading materials for students (Demko & Hedrick, 2010).

Day-to-day decision making in the context of the classroom is driven by demands that are occurring on the outside of the classroom and the realm of the teacher. Although instructional contexts are varied, accountability initiatives driven by policymakers have greatly influenced what occurs within the context of the classroom. Teachers have little room to initiate curriculum outside of what is legislated and tested. The current reality of what happens within the context of school is driven by the mandates of legislated

curriculum, prescribed uses of time, and accountability. Curricular prescriptions have narrowed instructional options and severely limited teacher decision-making. Most national accountability initiatives and curricular demands exclude time for introducing new media such as graphica, and professional development time to learn how to include graphica appropriately.

If a lack of access to and use of graphica are accurate characterizations of the difficulties teachers face, it follows that they also would not have access to adequate models of how graphic novels might be used in classroom practice. Without access to graphica, teachers could not use the genre in their classrooms, discuss effective practices in professional development, or develop collegial models others might emulate and build upon. These analyses certainly cause one to ponder a final question of whether the lack of use is due to lack of availability or the culture of constrictive accountability that may be an equally plausible reason for the discrepancy between teacher interest and curricular implementation. This discrepancy definitely invites future investigation to determine if, with the advent of the new Common Core State Standards Initiative (2010), graphica will find its way into the context and culture of the classroom. It is also intriguing to wonder if, with less restrictive mandates, classroom teachers will regain decision-making powers regarding the materials they select and the ways they use them for instruction.

Such wondering is driven by the finding that although study participants did not use graphic novels in substantive ways in most classrooms, they did indicate overall the possibility that the attributes of graphic novels would make them potentially useful supplements to existing reading materials already in use. Further, most participants recognized the possibility that graphica might serve as important pathways to the critical thinking that they value for their students. Thus present study findings lend support for the possibility of additional research, possibly in the qualitative tradition, to determine if graphica might be instructionally useful. For example, participant responses as to “When would graphic novels be useful in instruction?” “How can graphic be used instructionally?” and “When would graphica not be appropriate for instruction?” offer questions for study. Demographic data regarding the ages of teachers would be helpful to gauge generational bias. Additional questions were raised that also suggest further research: Why is there greater acceptance of graphic novels in intermediate and middle grades than in primary grades? Why are graphic novels not available, since so many teachers would use them? Do graphic novels show efficacy as a tool for teaching literacy? What is the relationship between current school policies related to accountability and teachers selection of instructional materials, including graphic novels? How do graphic novels contribute to the development of the new literacies? Research needs to determine the actual benefits and effectiveness in specific contexts when teachers have opportunities for classroom use. Given this information, graphic novels could arrive like super heroes in tomorrow’s classroom.

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APPENDIX

Demographics (about me and my students)

1. Female Male
2. I have taught school for (choose one)
 - 1–3 years
 - 4–6 years
 - 7–9 years
 - 10 or more years
3. Students at my school mainly fall into the following category (choose one)
 - Low socio-economic status
 - Medium socio-economic status (middle class)
 - High socio-economic status
4. The grade level(s) I taught in the 2009–2010 school year (check or circle all that apply)
preschool kindergarten 1 2 3 4 5 6 7 8 9 10 11 12
5. The average number of students in my classes is _____.
6. My best estimate of the number of second language learners is _____ percent.
7. My best estimate of the number of students in special education or with an IEP is _____ percent.
8. My best estimate of the number of students who are fully included is _____ percent.

About Graphic Novels

9. In the last school year, I used graphic novels with some or all of my students: Y/N
10. Do you have graphic novels available to use in your class or school? Y/N

Please rate the degree to which you currently use graphic novels in your class(es):

	Every Day	3 Times/Week	Once/Week	Once/Month	About Once/Year	Never
11. I use graphic novels with English language learners						
12. I use graphic novels with readers who struggle						
13. I use graphic novels with all my students						
14. I use graphic novels as my primary reading program						
15. I use graphic novels as a supplement to my reading program						
16. I use graphic novels as a means of motivating students						
17. I use graphic novels as enrichment						

Please rate the degree to which you agree or not with the following statements:

	Strongly Agree	Agree	No Opinion	Disagree	Strongly Disagree
18. I would use graphic novels with English language learners					
19. I would use graphic novels with readers who struggle					
20. I would use graphic novels with all my students					
21. I would use graphic novels as the primary reading program					
22. I would use graphic novels as a supplement to my reading program					
23. I would use graphic novels as a motivation to read other texts					
24. I would use graphic novels as enrichment only					
25. Graphic novels are excellent texts for teaching inferences					
26. Graphic novels are excellent texts for teaching visualizing					
27. Graphic novels are useful for teaching students about dialogue					
28. Graphic novels are useful for teaching outlining skills					
29. Graphic novels harness students' natural interests					
30. Graphic novels acknowledge 21st century students' visual world					
31. Graphic novels can be used to help students achieve California standards					
32. Graphic novels can be used to enhance students' writing skills					

33. Please rank order the main strengths of graphic novels in order from highest to lowest:

- Appeals to students' interests
- Readers who are not at grade level are still able to read graphic novels
- Readers who are bored may like graphic novels
- Graphic novels may be best for readers who need enrichment
- Graphic novels may be used as a reward after other reading tasks are complete

- 34. Did you read comics as a child? Y/N
- 35. Do you currently read comics or graphic novels? Y/N
- 36. Rate your current interest (1-low to 5-high) in reading graphic novels or comics. 1 2 3 4 5
- 37. Please share any other comments you have about how you currently use graphic novels in your class.
- 38. Please share any other comments about how you would use graphic novels if you had access or were permitted to do so.
- 39. If you can think of a graphic novel you have read recently, please name it here.
- 40. If you can think of a graphic novel you have used in your classroom, please name it here.

Portraits of Mentor-Junior Faculty Relationships: From Power Dynamics to Collaboration

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ABSTRACT

This qualitative self-study of the mentoring experiences of three junior faculty members and their mentor addressed the question: How did we negotiate the dynamics of powerlessness and power in our mentor-junior faculty relationships? Using portraiture as the methodology, we created dialogic word “portraits” to illustrate our mentoring processes, based on retrospective reviews of our e-mails, discussion transcriptions, and free-writes. The portraits were examined for patterns relating to power, powerlessness, and the process of negotiation that involved race, gender, mentor credibility, novice authority, frustration, disagreements, and ultimately, collaboration. While the larger study also addressed the relationships within the institution, this article focuses on the mentoring relationships that supported the junior faculty members’ efforts to write for publication, including this article.

The study that is reported in this article is part of a larger investigation that focused on power and powerlessness, as experienced by junior faculty, both in the institution and with the mentor, and the ways these concerns were negotiated, as we found these concepts evidenced repeatedly in the portraits that captured our interactions. The data were used to answer the following question: How did we negotiate the dynamics of powerlessness and power in our mentor-junior faculty relationships?

JUSTIFICATION FOR THE STUDY

Little research has been conducted on power dynamics and mentoring in the university context, with the exception of mentor relationships across race and gender (i.e., Christman, 2003; Groomes, 1999; Mullen & Forbes, 2000; Washburn, 2007; Zellers, Howard, & Barcic, 2008). Some attention has been given to ethical aspects and negative mentoring experiences with regard to power (Freire, 1997; Hansman, 2002), but in both literatures, power is generally an embedded finding, whereas power is central in this study. In university settings, mentoring is crucial in order to navigate institutional requirements for advancement, such as promotion and tenure. The “newness” of junior faculty members may result in uneasy ventures into indistinct professional processes. The current investigation addressed junior faculty mentoring in a university setting and the activities involved in the process.

Mentoring continues to be a part of early career induction for both university and PK–12 educators. Much of the literature on mentoring in education focuses on the support and retention of

PK–12 early career educators (Darling-Hammond, 2001, 2003, 2005; Feiman-Nemser, 2003; Huling & Resta, 2001; Huling-Austin, 1990; Moir, 2009; Moir & Gless, 2001; Odell & Ferraro, 1992; Odell & Huling, 2000; Strong, 2005). Fewer studies have focused on the power dynamics as they were shaped by specific contexts in either PK–12 education or academia.

Junior faculty members face complex challenges in securing tenure, such as learning to understand campus culture and community, teach new courses, advise students, deal with licensure, administer programs, conduct research, engage in scholarship, and navigate tenure requirements. Many untenured faculty members experience stress, vulnerability, a critical period in self-identity, and *imposter syndrome* (see Johnson, 2007; Mullen & Forbes, 2000). A sense of powerlessness may arise due to institutional policies or insensitivities that control and influence, disabling voice and self-efficacy, that in turn lead to feelings of weakness and helplessness. However, mentoring in academia has been found to be beneficial for academic socialization (Mullen & Forbes, 2000), professional identity formation (Driscoll, Parkes, Tilley-Lubbs, Brill, & Bannister, 2009), and strategizing and achieving parity for women (Washburn, 2007).

Johnson (2007) noted that although approximately 30% of junior faculty members are mentored, research data are limited. Wunsch (1994) found that systematic research on faculty mentorship programs in academe was “rare and fraught with methodological pitfalls” (p. 32). Over a decade later, Zellers et al. (2008) acknowledged that research on faculty mentorship programs was scarce outside of academic medicine. They noted, “Although empirical research on existing mentoring programs is limited, there is no shortage of ‘how to’ literature in both business and academe that cites ‘best practices’ or factors associated with the success of formal mentoring programs” (p. 576). Due to the personal nature of mentoring, they suggested the use of qualitative methods: “Richer data could be obtained by qualitatively examining the actual experience of mentoring from both mentors’ and mentees’ perspectives within the context of faculty mentoring programs” (p. 582).

The relative paucity of mentoring studies on junior faculty members in higher education and the call for qualitative research in this context were the impetus for our study: to provide a qualitative investigation of our mentoring experiences from the perspectives of the mentor and her three untenured colleagues, working both in dyads and together with the focus on crafting journal articles (including the one published here and Cohen, Cowin, Ciechanowski, & Orozco, 2012), and at the same time, recognizing power dynamics.

THEORETICAL FRAMEWORK

The theoretical frameworks utilized in this study are Cultural-Historical Activity Theory (CHAT) and conceptions of power, the latter addressed later in this article.

Cultural-Historical Activity Theory

Based on the work of Vygotsky (1978), CHAT informs an understanding of the ways that cultural and historical experiences mediate activity. Vygotsky posited that humans respond by modifying situations (stimuli) according to their cultural and historical experience. Wertsch (1990) explained that human action is profoundly facilitated by *signs* that are constructed by “the sociocultural milieu in which they exist” (p. 114).

CHAT places cognitive functions within sociocultural activities that influence all human actions through use of cultural artifacts. Cole and Engeström (1993) explain that cultural artifacts “are both material and symbolic; they regulate interaction with one’s environment and oneself. In this respect they are ‘tools’ broadly conceived, and the master tool is language” (p. 9). As John-Steiner and Souberman (1978) noted, individuals have the capacity to step back from their own experience and communicate with others in their social groups based on the sociocultural understandings that are derived from shared experiences.

In addition, CHAT informs the analyses of mentor-mentee experiences and responses to these experiences by contextualizing responses within their specific cultural and historical contexts. These contexts mediate and modify the mentoring project, then define how dyads respond to the experience. Ultimately, this theoretical framework for analyzing the mentoring process provides a lens through which the responses of the mentee and mentor can be understood and interpreted.

REVIEW OF THE LITERATURE

To contextualize our study, we first provide our operational definition of mentoring. We next discuss power, as related to ethical aspects and negative mentoring experiences. A discussion of race and gender follows, concluding with a more detailed review of the only study we found that focused on power in the mentoring relationship.

Definition of Mentoring

Zellers et al. (2008) described the lack of consensus on the definition of mentoring across fields and interpretations as challenges in studying the process. Based on definitions provided by Berk, Berg, Mortimer, Walton-Moss, and Yeo (2005); Daloz (1999); Haring (1999); Johnston and McCormack (1997); Mullen (1999); Roberts (2000); Rose, Rukstalis, and Schuckit (2005); Sorcinelli and Yun (2007); and Zellers and colleagues (2008), we adopted the following operational definition:

Mentoring is a collaborative process whereby one’s development is assisted by a more experienced other, an expert in

the area, who works with a learning partner for extended hours and over a long period, on the skills, perspectives, approaches, and techniques that are required for success. It is a relationship involving multiple dimensions of the teaching/learning process, including the affective, cognitive, and cultural domains. The mentor helps the mentees to achieve their fullest potential and also, opens doors for the mentee to learn the ways of the community, explore new domains, build collegial relationships, and cope with institutional power. It requires the development of trust and negotiation to work through past power issues and develop a relationship that is mutual and synergistic.

Our definition highlights the mutual and complex nature of a relationship that benefits both mentor and learning partner (mentee) and involves the continuous development of skills and perspectives to gain membership and achieve success in the particular community.

Power and Ethical Aspects of Mentoring

Freire (1997) stated that the mentor must avoid viewing students (or junior colleagues) “through the orientation of a deficit lens through which the mentor’s dreams and aspirations and knowledge are merely and paternalistically transferred to the students as a process through which the mentor clones himself or herself” (p. 324). The mentor should not presume to know the socio-cultural and historical contexts that have shaped (and will shape) the mentee’s work or make assumptions about the best ways to teach or empower the mentee. “A true mentor should avoid at all costs transforming his or her mentees into workers who are channeled as objects who in turn will reproduce the work and objectives and aspirations of the scientific endeavor of the mentor” (p. 325). Freire described such mentorships as exploitive and “fundamentally antidemocratic” (p. 325).

Some mentoring relationships have been found to have negative consequences. Hansman (2002) used the term *protégé* rather than mentee, and described how “issues of power and interests within organizations or institutions might hamper the mutual attraction that is required to participate in an informal mentoring relationship” (p. 39). Her findings were focused on historically marginalized groups and demonstrated that in the formal mentoring programs she studied, the needs of the *protégés* were not met, but “instead reflect the power and interests inherent within organizations” (p. 39). She noted that some factors of power were related to gender, for example, when female *protégés* are mentored by males because fewer female mentors are in higher-level positions that allow them to serve as mentors, or when female mentors are perceived as less able to advance a female *protégé*’s career.

Hansman (2002) suggested the need for a deeper look into the hierarchical roots of mentoring, based on models wherein the mentor’s responsibility is to “‘fill up’ the *protégé* with knowledge” (p. 47). Citing the work of Freire, Fraser, Macedo, McKinnon, and Stokes (1997) she stated, “this is an authoritarian, manipulative, ‘banking’ pedagogy, which negates the possibility of democracy and

distorts the lived experience of the learners who are silenced and denied an opportunity to be authors of their own histories” (p. 47).

Race and Gender

Race and gender in mentoring have been investigated relative to power in academia. For example, Zellers et al.’s (2008) critical analysis of the literature found that existing mentoring investigations suffer from unsophisticated methodological designs, and suggested that future examinations must focus on the differential impact of mentoring on female and non-White faculty. Recommendations included improved dissemination of findings, provision of models for other institutions, and expanded use of qualitative research designs in order to document a contextualized mentor-mentee perspective.

In their work on cross-cultural mentoring, Johnson-Bailey and Cervero (2004) described power within the mentor-mentee relationship as a microcosm of problems found in Western societies. Specifically, the authors described trust, paternalism, shared benefits, notions of “otherness,” acknowledged and unacknowledged racism, and the risks faced by minority faculty as common issues confronting both mentee and mentor. Hansman (2002) examined the work of several researchers on this topic and found that both women and men in historically marginalized groups experienced difficulty and challenges in mentoring relationships, but “also experience mentoring relationships differently than do their European American counterparts” (p. 42). Central to these studies Hansman cited issues of *tokenism*, “protégés fearing the stigma of trying to sound or act ‘White’,” or navigating “unwritten rules” (p. 42) as key negative foci for historically marginalized groups in mentoring programs or relationships.

Power and its intersection with race and gender can result in harsh impediments to mentoring relationships. Although focused on student-faculty mentoring, particularly in graduate education, Sedlacek, Benjamin, Schlosser, and Sheu (2007) suggested that researchers consider important non-cognitive variables, which correlate with academic success and can be introduced into mentoring relationships. They apply to race, ethnicity, language, GLBT, age, females, or any oppressed group:

- a.) positive self-concept, b.) realistic self-appraisal, c.) understanding and dealing with racism and other “isms,” d.) preference for long-range goals, e.) availability of a strong support person, f.) successful leadership experience, g.) demonstrated community service, and h.) knowledge acquired in a field. (p. 261)

Sedlacek et al. (2007) found no significant gender difference in securing mentors except with regard to race, where there were several obstacles, including lack of faculty role models of color, different cultural values of the mentor and mentee, the mentee’s failure to understand the importance of mentoring for success, and reluctance to enter a cross-race mentorship. African Americans have a shortage of mentors like themselves, but having a mentor is related to retention. “They will be waiting in a long line for the

time and attention of a faculty mentor” (p. 269) who may not even be tenured or on tenure track. Key to cross-race mentorships is a consideration of “how race influences their identities on both a personal and institutional level” (p. 270). As a core theme, “race can play a role in defining both same-and cross-race mentor-protégé relationships in both psychosocial and career development” (p. 217) and must be addressed, not ignored.

Hansman (2002) reported on studies of same-gender and cross-gender mentors, focusing on power related to female-female mentoring relationships that were fraught with “glass ceiling” aspects which keep women from attaining senior positions and being available to serve as mentors (p. 40).

Christman (2003) studied experiences of women in academia, noting difficulties of junior female faculty in finding mentors. In the absence of mentoring, these women often endure feelings of isolation and powerlessness. The author described the dual dilemmas: (a) being a junior faculty member, and (b) being a woman in senior male-dominated faculty. In addition, she noted that junior female faculty members who are non-White face especially problematic experiences at the root of institutional attrition. Likewise, Washburn (2007) found that women experience greater professional isolation and are less likely to gain tenure than males.

Groomes (1999) described a *League of Mentors* that helped women and minorities seeking promotion and tenure by identifying such individuals and linking them to senior-ranked tenured professors willing to serve as mentors, providing orientation and support to overcome the power problems, and helping them secure tenure. Groomes noted that mentorship programs are successful when they focus on power dynamics and introduce strategies for dealing with the issue.

Power Dynamics in Mentoring Relationships

Although aspects of the work of Groomes (1999), Hansman (2002), and Mullen and Forbes (2000) addressed this topic, Auster’s (1984) study was the only one we found that focused specifically on the power dynamics in university mentoring relationships. His was a traditional perspective on mentoring in which a hierarchical dyadic relationship is formed, wherein the mentor benefits from intrinsic satisfaction, and the protégé benefits from the knowledge, know-how, and encouragement of the mentor. Prior to the more recent perspectives on mentoring that suggest more egalitarian relationships (see Mullen, 2006; Mullen, Kochan, & Funk, 1999; Mullen & Lick, 1999; Mullen & Tuten, 2010), Auster noted that the mentor-protégé relationship has potential, for “internal role strain [which] lies primarily in the perishability of dyads” (p. 145). He cautioned that mentoring relationships can go awry, even though there can be substantial affective benefits. “It is a power-dependent relationship, imbalanced in the direction of the mentor due to his or her greater supply of valued resources” (p. 145). “A power element is evident in the control one actor has over another’s behavior within the limits established by the relative dependence of one partner upon the other” (Auster, 1984, p.145, quoting Emerson, 1962, p. 33). Balance is required in this

exchange model wherein the protégé accumulates resources such as expertise, contacts, and self-confidence, resulting in less need for the mentor. The protégé may also seek other mentors through which his or her status rises, but this action may be threatening to the original mentor. Mullen, Feyten, Holcomb, Kealy, and Keller (2008) suggested that the term *protégé* is no longer acceptable, as it connotes helplessness and dependence. They prefer the term *learning partner*; however, *protégé* was used in the Auster study and other research that was cited earlier in this article. In our work, we use *mentee* or *learning partner*.

METHODOLOGY

As Zellers et al. (2008) suggested, we conducted a qualitative study to examine our experiences as mentor and mentees. In this article we describe the portraits that were derived from the larger study based on data collected from May 2009 to February 2011.

Data Collection and Artifacts

Our methodology combined techniques to create portraits in order to answer the question: How did we negotiate the dynamics of powerlessness and power in our mentor-junior faculty relationships? We used retrospective-taking (Cohen, 1987), reviewing e-mails, notes, artifacts, free-writes, and track changes over generations of each article to re-create the evolution of the journal articles and explore experiences and feelings at pivotal times. We engaged in five introspective free-writes about the mentoring process, reflecting on memories, feelings, definitions, and beliefs. These writings helped us think about elements that had been omitted from other sources. We also used interactive discussions in eight group meetings to discuss our mentoring perspectives, taking notes and audiotaping our sessions. Talking about our experiences jogged memories and helped us to understand our stories. One of the junior faculty members teaches in our branch campus three hours away, so we used the phone pod, Skype, and two face-to-face meetings. To build our mentoring pictures, we used portraiture.

Portraiture

Portraiture focuses on capturing “the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences” (Lawrence-Lightfoot & Davis, 1997, p. 3). Just as a painted portrait differs depending on the artist, each written word portrait reflects the portraitist/researcher’s interpretations and reflections of personal experiences. In our work as dyads our co-constructed portraits also reflect how our interactions and the reflections of those interactions were composed. Citing Featherstone, Lawrence-Lightfoot (2005) stated that the power of portraiture “lies in its explicitly humanistic impulse” (p. 12). Portraiture seeks to embrace both analytical and artistic qualities in research, making human experiences the focal point.

We selected portraiture as a framework to portray our mentoring experiences (Lawrence-Lightfoot & Davis, 1997). Drawing

heavily on the essential components of context, voice, and relationship allowed us to bring into focus our own experiences as junior and veteran teacher education faculty, both as scholars and study participants. Our portraits paint a rich layering of who we are as individuals, including intellect and talents, family and cultural backgrounds, and life stories. Our portraits paint in words the contexts we have navigated as junior and senior faculty members and mentees and mentor, and describe how our relationships with one another developed through our specific experiences as members of our faculty. Voice can be heard in our portraits, written in a dyadic style, as we tell our stories and talk with each other in our own unique view of portraiture. This methodology allowed for deep illumination of the stories of our mentoring experiences and enabled us as co-researchers to enter into deeper levels of dialogue with each other and to examine our cognitive and affective processes.

Each time we interacted, each of us reflected through the different media described earlier (e.g., emailing the mentor-mentee, writing reflections), developing what Lawrence-Lightfoot and Davis (1997) called the “Impressionistic Record” (p. 188). Our periodic group meetings (with their notes and audio recordings) also became part of this record. Our impressionistic records report the details of our experiences both as portraitist (researcher) and participant, with the roles shifting as we dialogued with one another. Details such as reoccurring themes, questions, tones of voice, affect, body language, or other factors to consider in future interactions were noted.

Lawrence-Lightfoot and Davis (1997) emphasized a critical difference between the methodology of portraiture and ethnography: “ethnographers listen *to* a story while portraitists listen *for* a story” (p. 13). Portraiture, with its emphasis on wholeness, relationships, voice, authenticity, and listening for a story captures a blend of science and art, emphasizing the importance of story and how storytelling can create a supportive environment for mentoring. Each of us worked as an artist, painting portraits of each other, and simultaneously creating relationships.

Analysis

The analysis is contained within the process of forming and shaping the portrait. The essential features of *context*, *voice*, *relationship*, and *emergent themes* were applied separately to the co-portrait, then shaped one more time, applying these elements to develop what Lawrence-Lightfoot and Davis (1997) call *the aesthetic whole* (p. 12). As co-portraitists we looked for repetitive refrains, resonant metaphors, and institutional and cultural rituals; used triangulation to bring together all the data; and finally searched for patterns across the portraits. We identified two emergent themes relevant to this paper—powerlessness and power—that interacted with other themes and subthemes. Our three dyadic word portraits, based on all our data sources, were examined for content related to experiences of powerlessness within the institution and power dynamics in the mentoring relationship, and how we negotiated the resolutions to achieve collaboration.

Who We Are

We are all faculty members in a small unit of a college of education that is stretched thin by budget cutbacks, but we retain a strong commitment to each other and to social justice. Our mentoring relationships began informally by invitation from the mentor to work on crafting journal articles. In the following section we provide a series of self-portrait sketches, followed by a pared-down dyadic portrait of each mentor-mentee relationship written as dialog and focused on coping with powerlessness in the institution and the negotiation of power within the dyads.

Kathryn. I am an assistant professor of education, in my fifth year as a teacher educator and ESOL/Bilingual program lead. As the daughter of a native Spanish-speaking Peruvian woman, I was raised in a bilingual household but was spoken to in English. Prior to my doctoral work, I was a bilingual elementary teacher for four years in California. I had published one article with my doctoral research team and another in a journal for literacy teachers before this mentor relationship began. My research focuses on literacy and language practices of bilingual children in academic and everyday contexts, particularly the content area language demands and socio-cultural resources children bring to bear on their reading.

Rick. I am in my third year as an assistant professor of education. Prior to receiving my Ph.D., I taught for 15 years at a large, urban high school in the Southwest that had a Mexican ethnic population consistently above 90%. My experience as a Chicano student and teacher shaped my cynical impression of current U.S. schooling systems' abilities to provide a successful schooling experience for Chicanas/os. My primary research examines efforts to transform this schooling experience and contribute to an authentic paradigm of social justice in education.

Kathleen. I became an assistant professor of education in 2007, and serve as program lead for a graduate-level teacher preparation program at the branch campus. I was an elementary school principal for 16 years and an elementary school teacher for 13 years. I completed a year as a superintendent intern during my doctoral study in educational leadership. I am of northern European descent and grew up on a small, family farm. My father was born into extreme poverty due to the loss of his family's farm in the Great Depression. He and his parents were migrant farm workers until 1942 when they were able to re-establish themselves as family farmers. Both my parents were among the first in their families to graduate from college. My research focuses on mentoring of beginning teachers and on reflective practice.

Nora. I am a mentor for Kathryn, Rick, and Kathleen. I love the one-on-one work in this engendering role, which feeds my research interests in creativity and talent development! As the daughter of a Brazilian father and Russian-born American mother, I speak Portuguese and Spanish. For 26 years, I have taught at the university level in four institutions and have 19 additional years as a teacher and administrator in urban public education. I have approximately 100 publications, review for several journals, and

manage conference proposals. I have mentored 27 doctoral students. These experiences equip me to support my colleagues' scholarly writing.

The Beginning of the Mentorships

Our mentoring relationships began between May and September 2009, with an invitation from Nora, who believed that junior faculty should be supported to gain tenure. After she retired recently to work part-time, a small part of her full-time equivalent was devoted to supporting junior faculty. The arrangement thus became more formal, though quite different from the formal mentorships described by Ragins and Cotton (1999), typically set up by department heads as part of a contract, and occurring over short time periods. Our ongoing relationships were initially more traditional one-on-one dyadic relationships between the experienced faculty member and those in early career phase (Johnson, 2007; Johnston & McCormack, 1997; Sorcinelli & Yun, 2007). Although our dyadic work continues, our relationships evolved to become more synergetic and less hierarchical as we developed greater trust over multiple interactions that focused on our collaborative study of the processes of writing this article and others (see Mullen & Lick, 1999).

Negotiating Power Dynamics in Our Mentoring Relationships

Each relationship experienced issues of power between the mentee and the mentor. One aspect focused on the authority of the novice and the credibility of the mentor. Another was based on ethnicity, gender, and generation. A third was building trust. We were required to negotiate to make these relationships work.

Kathryn and Nora. Kathryn was concerned about working with a senior faculty member, disagreeing with the mentor, and negotiating issues related to gender/age and power.

Kathryn. At first, when Nora offered to assist me, I was unsure about how we would work together, as I had always believed that collaborations would be more successful between colleagues of equal status (i.e., both novices and junior faculty) because we would both be equally motivated to publish. In fact, I think I was slightly in disbelief that someone would dedicate such a large chunk of time to me without asking for anything in return.

Nora. I reviewed an almost-final version of the paper suggesting more connection back in the conclusion to the beginning, moving a couple of paragraphs; otherwise, it was good to send out. My suggestions were to cut the lengthy implications section to short bullet points listed under teacher preparation and research.

Kathryn. I questioned the use of bullet points for the implications section. I looked over various articles published in my target journal, and did not see any that used bullets. I decided *not* to use bullets and chose to be succinct and efficient in the paragraphs in the *Implications*. This is the first time I did not follow Nora's suggestion and just submitted the manuscript. I do not think mentees need to

follow every piece of advice from the mentor, but I'm still building enough confidence and sense of authority to make independent decisions. Do I always need an authority figure's approval? How do I negotiate the informality of the mentor-mentee relationship as distinct from the advisor/student roles? Ultimately, I should be developing my own sense of authority and self-confidence to make these decisions.

I initially felt uncomfortable with the idea of allowing a mother figure into my professional life because I was raised by a strong, Latina mother who dominated and controlled much of my life, and left me feeling voiceless and disempowered. I clearly remember early struggles in my professional life when it seemed like well-intentioned people wanted to insert themselves into my family life and career because it harkened back to how I felt as a powerless child with such a strong mother figure. My upbringing reflects cultural-historical activity theories (CHAT) in that my mother came from an historical time period when women were more often a secretary or teacher—she stated her beliefs that I was not intellectual enough to earn a Ph.D.—and from an ethnic culture in which a woman's role often centered on keeping the house and raising a family, which shaped the way I approached relationships and career.

As I negotiated the relationship with Nora, I wondered: Is it easier to say, "I don't know what I'm doing" and act almost like a child because it relieves some of the stress from all the responsibility to publish, publish, publish? Is there a bit of co-dependence on my part? Is it easier to just hand over the decision-making role to someone else? Is it easier to let someone else make the judgment call? This is a delicate role for a mentor, letting the mentee learn to take initiative, build confidence, and keep the decision-making power. Nora has done a good job, gently pushing me in certain directions and making suggestions, but not co-opting my authority.

Nora: My investment in you has been so worth it for me! I am learning about your rich world of research and also how to mentor. It makes me feel really good that I can engender the scholar in you. I am beginning to see myself perhaps as being of greater value in this role than as a scholar. In the end, it is what we believe is important. I think now that I find more satisfaction in seeing you, Rick, and Kathleen "take off" than in having another paper of my own published.

Rick and Nora. As a Chicano whose experiences in schools were negative, Rick was concerned with Nora's authority, yet he worked through negotiating power.

Nora. Rick joined our faculty this past fall. I had so looked forward to his coming, as his interview presentation on mission statements in Chicano schools was exciting, and I wanted to learn with him. I asked Rick if he had started publishing and volunteered to help him. He sent me a partial draft of an article on October 7, 2009, and our first meeting was the next day.

Rick. After teaching in an urban, segregated high school for 15 years, and completing my dissertation, I accepted a position at

the university. Nora approached me about the possibility of mentoring me. She asked if I had started thinking about mining my dissertation for articles. I responded that I had started to write. She invited me to submit the partial drafts to her and, after her review, to meet and discuss the work. Although I had some apprehensions, I agreed. In retrospect, I understand clearly the reasons for my apprehension: authority, trust, and power. CHAT informs this position. Educational institutions have not always been helpful to me or to other Chicanas/os in the United States. These personal experiences, as well as those of many others from my ethnic group, have mediated my openness to the authority of schooling institutions, trust in its agents, and the power it may practice that would not have my best interests in mind.

When our mentoring relationship started, I had concerns regarding Nora's authority and my own ability as an academic writer. I did not know much about her work, nor did I know whether she would "be on board" with my worldview. When early on, Nora suggested I look at Jean Anyon's work on social class as a frame of analysis, I wondered if it was an attempt to minimize the Chicano experience by expanding it to include Whites in poverty. I felt vulnerable to the critique of a person who may not understand my position and perspective as a Chicano. Would I have to "give in" to the power of a "White" scholar?

Nora. Based on the first review, I suggested there were two potential articles coming out of the draft. However, I learned there were no analyses of school mission statements and that such statements were powerful indicators of how students were viewed. I helped Rick think about these aspects as the problem statement.

Rick. Frustration emerged as a result of Nora's advice that I peel away some of what I believed to be essential concepts. Feeling frustrated, I had to work through moments when I thought I should just do as I liked and ignore her suggestions. However, these were also moments when I questioned my own adequacy as a writer.

The mentoring experience had positive effects located in outcomes of my writing to date. Specifically, Nora and I used a problem-posing approach that helped me to think about the issues in my writing, both technical and ideological. This did not mean changing either but was directed more at refinement. The formation of trust was a second outcome of our mentoring relationship and profoundly important. I believe the process of meeting frequently facilitated the construction of trust. By discussing details about the writing project, Nora and I were able to share personal positions that ultimately strengthened our relationship and my ability to accept her critiques.

Kathleen and Nora. Nora caused Kathleen to feel overwhelmed and had to step back to re-vision Kathleen's study from her perspective.

Kathleen. I remember exactly how I was feeling in the moments before Nora asked about my publications. I was overextended, working consistently week after week over 60 hours, trying to balance all my responsibilities as both a faculty member and program

lead. In the minutes preceding Nora's question about my research, I had listened to a harsh critique of the weak publications record by tenure-track faculty. I was thinking about my own journey that had brought me to main campus that day. As a junior faculty member having just five years to publish, teach and serve, my position is culturally and historically similarly situated to other untenured faculty (CHAT). This is why the tears came so easily when Nora asked about my research. I had been working on a paper from my dissertation, mostly on weekends and at night. She said that she would be happy to review it.

When early August 2009 came with one cohort graduated, and the other on rest mode until late August, I could finally spend time refining the paper. I e-mailed it to Nora August 28, and she gave me feedback by telephone on September 1. A second draft followed with Nora's further track-changes suggestions, and I sent the revised manuscript off to a journal.

With feedback on this article, I met with Nora at her home in December to work on revisions based on reviewers' comments; they wanted more depth to the conclusions. I explained the length of the portrait took up most of the page limit.

Nora. I told Kathleen I thought she needed to take it apart and cut the length down.

Kathleen. I tried to explain portraiture methodology in greater depth. The final portrait is the data. Cutting my data didn't seem possible. I felt a sense of loss. It was hard to hear. My feelings were mixed, as I knew that in this relationship, I was the "authority" on portraiture but not on writing journal articles.

Nora. On further thought, some of it needed to be cut but not taken apart. I suggested adding a mentoring section in the literature review and focusing on the role of story in helping beginning teachers to learn their practice. I also proposed considering writing about the differences in practice that happened from thinking about the stories and metaphors and talking about the mentor teacher's power to shame and harm the mentee. I saw the work in this draft of the paper as having at least three papers in it. I suggested that this lack of focus was a main concern of the reviewer.

Kathleen: I felt so much better to know that my data—the portrait—will not be deconstructed. I could see how I didn't have a sharp enough focus for the 25-page limit. I was excited about the possibility of having plenty of "data" to write from.

Nora. We discussed a reviewer's questions about the methodology.

Kathleen. I explained the participant selection process and the protocol questions. I drew sketches for Nora trying to explain the five elements of portraiture. I remember feeling so tired from long days and nights getting enough done to be able to make the time to drive the six hours round trip between the branch campus and main campus. There was also my perceived risk of making my cluelessness apparent! The emotional pain of being reduced to a novice after a successful 30-year career as a professional educator often did not seem worth it, and I wanted to give up and quit many times.

Negotiating Power Dynamics in Our Mentoring Dyads

Power issues such as mentor credibility and novice authority, development of trust, frustrations, and conflicts were aspects of our mentoring relationships. Proving one's self as a writer was an aspect of novice authority, along with difficulties with dropping some of one's own ideas from a given paper and maintaining held beliefs regarding the ability to write. The need for learning to trust in the relationship is well documented in the literature (e.g., Bouquillon, Sosik, & Lee, 2005), and was developed as we worked through various writing problems and built trust in our relationships.

Power issues around ethnicity, gender, and generation also surfaced (see Johnson-Bailey & Cevero, 2004). Three of us have Latino or Chicano roots, but there were still concerns between us. Trust in an agent of the institution, the power that agent may practice, and concerns about not having a mentee's best interests in mind, or agreeing with one's world view were all related to our CHAT framework. Issues of Nora as authority or mother figure also arose. Gender was more connected to the generational/mother role aspect than an aspect of our dyadic portraits.

Negative feelings, such as fear, a sense of helplessness, and frustration along with shifts in feelings about identity were also aspects of the power dynamics. Anxious feelings arose about disagreements with the mentor over negotiating the writing of the pieces, as well as being able to write on one's own in the future. Nora reminded mentees they had each been experts in their previous roles but were experiencing the terror of being novices in this new university role. Identities shifted over the course of the mentorship from being a good writer, to feeling inadequate, to becoming competent. Mullen and Forbes (2000) described a "crisis of professional self identity" (p. 32) wherein junior faculty members are a vulnerable group who need support from senior colleagues to establish their identities as teachers and researchers.

Affective and cognitive scaffolding of mentees' writing skills were also related to the power dynamics of the mentor-mentee relationships. The affective aspects were provided in the immediate support, over the long term, that helped clear emotional mental space. The support also served as a buffer against the pull of institutional responsibilities and provided the encouragement to move forward on writing problems, as well as the life-saving and life-giving assistance that reduced isolation and work stresses and allowed prioritization of writing. Support was critical when an article was rejected, along with encouragement to try again. When feeling some resistance from a learning partner, Nora reconsidered her suggestions and used a problem-solving approach that involved stepping back or offering alternatives. Importantly, scaffolding writing skills was not only done through track changes and e-mails, but multiple face-to-face discussions and questions, through which negotiation occurred and trust developed. Ours were dynamic, evolving relationships involving both direct statements of written and spoken concerns, and more subtle reading of each other's body language and signals.

THE AESTHETIC WHOLE: DISCUSSION, IMPLICATIONS, AND FUTURE RESEARCH

Discussion

Consistent with the five components of portraiture: *context*, *voice*, *relationship*, *emergent themes*, and *aesthetic whole*, all our portraits were developed in the same physical *context*, although there were differences in each individual's experience in that context as a result of personal culture, ideology, researcher perspective, and metaphors. *Voice* was expressed through our dialogic portraits that were painted by using words about each other and our own interpretations and experiences. This is a somewhat different view of portraiture than an artist painting a portrait. Ours is more like Escher's lithograph, *Drawing Hands*, where each hand draws the other simultaneously, but this approach gives greater voice and power to each artist, the mentor and mentee. Our *voices* were autobiographical, interpretive, and dialogic, wherein we told each story of mentoring chronologically, enhanced by feelings and interpretations. Our mentoring *relationships* were initially more the traditional hierarchical type. They evolved as we developed greater trust over multiple meetings and e-mails, becoming more synergistic and involving co-mentoring as we collaboratively studied our processes through writing both our portraits and this article (Mullen & Lick, 1999). CHAT integrated seamlessly with the components of portraiture, especially *context*, but also *voice* and *relationship*. For example, CHAT informed Kathryn's, Rick's, and Kathleen's responses to the mentoring process in their individual and institutional contexts. Specifically, their individual historical constructions of power mediated the relationships they had with Nora. Clearly, our dyadic learning relationships did not involve simple movement of knowledge from expert to novice (Vygotsky, 1978), but instead the learner negotiated the exchange of knowledge, appropriated new ideas in a personal way, and navigated myriad cultural-historical contexts that shaped our positions as learners (Wertsch, 1991).

Over time, as greater mutual support developed, along with empowerment to write and think together, the relationships became less hierarchical. The emergent themes of *power and powerlessness* were focused on power dynamics in the mentor-mentee relationship. In the larger study, a second theme was powerlessness created by the institution. Sub-themes surfaced in power dynamics in the mentor-mentee relationship, such as race-ethnicity, gender, age, mentor-mentee authority, building trust, dealing with disagreements, and negotiating decisions, such as cutting parts of manuscripts.

The portraits presented here have lost some of the *aesthetic whole*, as they were greatly reduced from the originals. Central to all the experiences related to power dynamics in our mentoring relationship was the craft of writing journal articles. Mentees and mentor improved considerably and continued to grow as authors, which felt to the mentees like appropriating the discourses of academia and the powerful, creating struggles around taking up dominant (i.e., editors, prominent scholars) ways of thinking and

writing. We learned that the mentoring of scholarly writing involves both cognitive and affective domains. Cognitively, we found ourselves using a problem-posing approach to reviewing the writing, raising questions, asking about intent, considering voice and placement within the whole, and finding focus. Having support, affirmation, encouragement, re-visitation, and commitment were all important on the affective side in learning to navigate powerlessness in the institution and power issues in the relationships and the writing process.

The affective domain was critical in the mentoring relationship. Recognizing that all the junior faculty members had been experts who gave up their sense of control and were "revisiting novice-dom" (Cohen & Russell, 1997) made junior faculty feel doubtful about their competence as they began their scholarly careers with publication becoming a critical requirement.

Concerns about power dynamics, particularly related to issues of race/ethnicity, gender, age, and role surfaced. Was there a possessive investment in Whiteness (Lipsitz, 1995) on the part of the mentor, as perceived by at least one mentee, which limited the value of the mentorship? Was ethnicity, particularly in Rick's struggle with Latino identity and trust, a power issue? Was the mentor being perceived as a mother figure, with all the potential pluses and minuses, another? Did her being female affect relationships with mentees, both female and male? Did the mentor recognize she could not fully understand the historical and cultural contexts of her learning partners (CHAT)? Did she unintentionally oppress the mentees, as Freire (1997) had cautioned against? Trust became central in both directions. The mentor was not always "spot on" in her suggestions and had self-doubts about how to best support learning partners, at times suggesting sharing with other colleagues for "another set of eyes." Mentees needed to assert their beliefs and create their own stories, even when they were stressed and worried about disagreeing with the mentor. Sometimes these conflicts remained within the mentee, but when they were shared, it benefited both parties.

Although the relationships began with a focus on crafting journal articles, they broadened to include support, particularly on workplace issues and discussion of journal editors as gatekeepers whose worldviews and paradigms might prevent acceptance of a given paper. On the whole, mentees found the mentoring relationship beneficial in supporting their writing growth and in negotiating the emotional turbulence in their contexts. The mentor found great satisfaction in helping her colleagues reach their goals. At the same time, we recognize the limitations of this study, in that it is grounded in self-examination of our relationships with each other and did not include any outside perspective or comments, or other voices.

A key aspect of the mentoring portraits is that the working conditions and structural aspects of our university context made it extremely difficult for junior faculty to accomplish their publishing goals. The women, in particular, faced stress in this arena, all serving as program leads, positions that consume a huge percentage of time. Discussions with the mentor and as a group often

involved processing experiences and feelings of stress and pressure that went beyond the primary focus on writing for publication.

Implications

The following implications were discerned from our work together and may offer guidance for mentoring practices.

Provision of Mentoring Support

- Universities should provide the time and resources for senior women faculty and scholars of color, from across the campus, to connect with and foster relationships with junior faculty. These arrangements should be in place before new faculty are appointed so they are aware of the availability of support from their first day of service.
- Mentorships require extensive time and should be recognized and valued by the academic community. Mentors should be viewed as resources in determining ways to support junior faculty members.

Specific Types of Mentoring

- New faculty members require support in their research and scholarship efforts. As so little attention is given to scholarly writing in most doctoral programs or in other contexts, one-on-one mentor support, collaborative mentoring groups, and peer collaboration should be available to junior faculty members.
- University leadership should utilize the mid-tenure review as an opportunity to guide junior faculty members in their quest for promotion and tenure. The review should serve as a formative, rather than a summative assessment, and should be followed by a discussion of recommendations and support for the next phase of the process.

Future Research

Based on our experiences, we suggest the following topics for future research.

- The power dynamics in mentor-mentee relationships, in particular, race, gender, ethnicity, and age.
- The effects of formal, rather than informal mentoring, and collaborative or co-mentoring relationships, rather than hierarchical models.
- The effects of mentor-mentee relationships among senior and junior faculty who share the same race, gender, or ethnicity.
- The effects of the lack of support for junior faculty members as a structural reflection of the socio-cultural/socio-historical university experiences based on the European mobility model.

CLOSING THOUGHTS

As Freire (1997) noted, and we experienced,

This question of the role of a mentor in education and the related question, ‘can one be a mentor/guide without being an oppressor?’, is a basic, fundamental question . . . It is

necessary that the teacher [or learning partner] understands that the authentic practice of the mentor resides in the fact that the mentor refuses to take control of the life, dreams, and aspirations of the mentee. Because by not doing so we could very easily fall into a type of paternalistic mentorship. (p. 324)

Like Lincoln (2006), we found that mentoring cannot be forced or formalized without choice. It takes an invitation, willingness to give, encouragement, and perception of confidence and competence to create a mentorship, which we believe should be a mutual decision. Our relationships evolved over time as trust developed and real help was perceived. Benefiting from developed trust, junior faculty self-confidence increased.

The experience of mentoring has been a potent force for both the mentor and learning partners. It opened pathways for creative work as we explored and wrote about these experiences together, engendered greater confidence, provided a forum for dealing safely with feelings and worries, and helped us develop a spirit of collaboration and synergy. The relationships are still in progress as we continue to negotiate boundaries, independence, and conflicts that relate to power in the mentor-mentee relationship.

On the interpersonal level, as we learned to trust each other, we spoke honestly, negotiated concerns, and dealt with feelings and fears. Providing a safe forum to discuss feelings of vulnerability, offering support on tenure requirements, and honestly dealing with power were pivotal in the mentoring relationships. We hope that our experiences will guide other mentors and mentees as they form associations that can be life supporting and life sustaining.

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Essay Book Reviews

ACADEMIC/PROFESSIONAL TEXTS

In recent years, the U.S. government has become more involved in both rigorous national standards and results-based teacher evaluation. As a consequence, the vast majority of states have adopted the *Common Core State Standards* (CCSS), and several states have moved forward with plans to tie teacher effectiveness to student assessment.

Although in most federal agencies CIA conjures up images of cold war espionage, in education, the acronym represents Curriculum, Instruction, and Assessment. In *Something in Common: The Common Core Standards and the Next Chapter in American Education*, Robert Rothman provides an instructive primer that describes the history of standards in U.S. education, the method by which the CCSS have been developed and adopted, and their potential impact on curriculum and assessment in the near future.

In *Teachers as Learners*, Sharon Feiman-Nemser's collected volume of 10 essays on teacher education, teacher preparation, teacher induction, and mentoring, she describes the outcomes of a twenty-five-year research career that validate the importance of linking the various elements of teacher education to create a continuum that develops teacher learning. She provides evidence of the necessity for teachers to be learners if there is to be a significant impact on students' learning.

Both volumes reviewed in this issue remind us that exploring our history will help us to understand the current educational environment, and that for effective educators, learning is a reflective, continual, and lifelong process.

Something in Common: The Common Core Standards and the Next Chapter in American Education

BY ROBERT ROTHMAN. 2011.

Cambridge, MA: Harvard Education Press. 178 pages.
ISBN 978-1-61250-107-9. \$24.95.

MARY ELIZABETH MATTHEWS, *Journal of Education*

With the adoption of the *Common Core State Standards* (CCSS) in 45 states and the District of Columbia, it seems pertinent to step back and consider the setting in which they were formed. The last 30 years have seen the growth of educational reform efforts with successes and failures that lead us to ask: What makes the CCSS different, if indeed they are different? How have other efforts played into the creation of the CCSS, and how will the CCSS affect current policy? Most importantly, how will the success of the CCSS be measured, and how will we know if the goals have been achieved?

In *Something in Common: The Common Core Standards and the Next Chapter in American Education*, Robert Rothman explores the landscape in which the CCSS grew, describes their development, and anticipates their future. He notes that he refers to the CCSS as the Standards, with a capital S, since they compose one uniform work, accepted as a whole and without deviation, by all the states in which they have been adopted.

In the first chapter, Rothman provides an overview of the CCSS, what they are, where they came from, and what they have the potential to do. He briefly introduces the ways in which the Standards differ from previous versions, but leaves the discussion of these details to Chapter 4. He also notes their limitations: they address only academic competencies, in particular, the English language arts (ELA) and mathematics; and they are only part of the solution for improving schools. However, Rothman suggests three elements that “offer promise that the Standards will influence classroom practice and improve student learning” (p. 28). The first is that the CCSS offer a “logical learning progression over time” (p. 27), which Rothman contends (and later evidences in Chapter 4) is a departure from many state standards. The second is that the U.S. Department of Education has set aside \$330 million for the development of assessments, the details of which are discussed in Chapter 7.

The third (and most historically significant) promising characteristic of the Standards is their adoption by 45 states. A special feature that contributes to the willingness of so many states to accept the Standards is the way they were developed—described by Rothman as neither top-down nor bottom-up. In order to initiate the planning, the governor and state-level school officials of each state (with the exception of Alaska and Texas) agreed to work together to create a set of standards to be shared by all the states. Although the federal government was not involved, large incentives (notably significant points on Race to the Top fund applications) were offered to states that adopted the Standards. Rothman notes that this step was crucial to avoiding the debacles that followed the attempts by national organizations, as well as the federal government, to set national standards in the 1980s and 90s.

Chapter 2 brings the reader from the lofty goal of President George H.W. Bush to become “the education President” through the fallout of the education policy set forth by President George W. Bush, the No Child Left Behind Act (NCLB). In 1989, G.H.W. Bush became the first president to convene the nation's governors for the purpose of discussing education. Thereafter, the National Governor's Association (NGA) adopted his six education goals to

be met by the year 2000, shortly after they were announced early in 1990. Soon, the National Education Goals Panel (NEGP) was formed, composed of governors and members of the federal government. Among their goals was that “All children will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter” (p. 30).

Although the linkages between this ambitious statement made over twenty years ago and the current policy can be discerned, Rothman lays out a detailed pathway. The National Assessment of Educational Progress (NAEP) has been used since 1969, but it measures the academic growth and competency of populations, not individual students; in addition, not every student takes this test. Thus, new assessments would need to be created, but what would they measure? While standards had been proposed by subject-matter organizations and supported by the G.H.W. Bush administration, they were promptly defeated in Congress. Later President Bill Clinton continued to push for the development of a national assessment, but was also defeated by Congress. Not all was lost, however. States continued to make progress on their own educational standards, and with the passing of NCLB, individual states were required to create and implement assessments. Open-response items on state tests proved expensive, and as each state would be responsible for its own standards and testing, it became difficult for states to balance high standards and affordable tests to measure them. Shared standards and assessments seemed a possibility again.

In Chapter 3, Rothman traces the creation of the Standards. Discrepancies between proficiency levels on state assessments and NAEP performance in several states indicated that standards varied widely across the United States, and studies showed that many students were still graduating from high school unprepared for either college or a career. Rothman notes that, simultaneously, citizens were becoming increasingly aware of their need to compete in the global job market, while students in the United States were performing below expectations on international assessments. He contends that these factors combined to create an environment that was favorable to the development of national standards.

Rothman details the work of the James B. Hunt, Jr. Institute for Educational Leadership and Policy, the Thomas B. Fordham Foundation, Achieve, and others that built support and guides for shared standards and examinations in the early part of the decade that began in 2000, prior to the joining of the Council of Chief State School Officers (CCSSO) and the NGA. This new combined group took the reins of the effort as it was agreed that the movement should be led by the states. Rothman discusses the brain trust that was created to assume the following tasks: set the criteria for the standards in general and for college and career-readiness, in particular; form working and feedback groups; set the initial release date for commentary; and determine the procedures for revision. At the same time, grade-level standards were created according to the process described by Rothman. In June 2010, the completed Standards were released and received high marks from The Fordham Institute and the validation committee appointed by the CCSSO and the NGA to ensure alignment with research.

“Great Expectations: How the Common Core Stands Apart” is the title of Chapter 4. Differentiating the CCSS from previous state standards, this edition aimed to be, as described in the initial document, “fewer, clearer, and higher.” Rothman details the ways in which he believes the Standards have met these general goals, as well as the particular goals of creating standards for college and career readiness and matching international benchmarks. He then moves on to discuss the subject standards separately, beginning with the ELA, and using the subheadings Reading, Writing, Speaking, and Listening to reflect the chapter headings in the CCSS. Rothman then analyzes the mathematics standards by grade band, separating elementary, middle, and high school levels; detailing each band; and comparing each chunk to existing standards. Each of these sections is approximately one-to-two pages long, and thus gives only a brief overview of the key ideas and differences in the Standards.

After covering the content of the Standards, in Chapter 5 Rothman focuses on the state adoptions. Although the Standards were produced by state teams, this process did not guarantee total acceptance. While states could elect to add to the Standards, the NGA and the CCSSO agreed that the states that adopted the Standards would be required to accept the entire set and would not be allowed to “pick and choose” agreeable parts. The federal government added incentivized adoption by tying the CCSS to Race to the Top grants. At the time of publication, 43 states had adopted them, but Rothman is careful to describe the movement against the Standards, particularly in Massachusetts, where their own state standards had been deemed by independent organizations to be more rigorous than the CCSS. The pushback against the Standards is seen not only in the handful of states that have resisted adoption, but also in the implementation of the Standards by the states in which they have been adopted.

As Rothman notes in Chapters 1 and 2, the adoption of rigorous state standards requires faithful implementation. With the vast majority of states adopting the Standards, substantial support will be needed to ensure success, particularly at a time when the national economy has resulted in cuts in education budgets across the country. In Chapter 6, Rothman touches on implementation plans of various states to revise assessments and curriculum, provide professional development, and build community awareness. He also discusses movements across states and by independent organizations to develop common curricula aligned to the Standards; however, implementation will undoubtedly be tied to the assessments that are still being developed.

A thoughtful discussion of the history and importance of assessment in education would, in itself, be worth reading, and that is why Chapter 7 is one of the great gems of *Something in Common*. Over 26 pages, Rothman argues the importance of assessment and its potential benefits to implementing the Standards, outlines the process by which consortia applied for Race to the Top-tied Standards assessment funding, and details the types of assessments that were proposed by both successful consortia, including computer-based tests and “performance events.” He begins with three reasons

to trust in the assessments' ability to "promote large-scale changes in instruction and learning" (p. 138): 1.) Research shows that standards do not have an impact without related assessments, 2.) The proposals that were approved called for innovation in testing, including during-year assessments (as opposed to only end-of-year), the addition of multi-day project-based and computer-based assessment, and 3.) Given the large scale of the program, each consortium's assessments would affect a large number of states. After describing the extensive differences in the new assessments and the proposed costs, Rothman further argues that sharing the assessments can decrease the cost of maintaining quality assessments after the funding for development comes to an end. He points out many hurdles that must be overcome as states attempt to implement the assessments, particularly those that are technology-dependent, but overall, Rothman's tone is hopeful. With the substantial investment of the federal government in state-created and state-run consortia to develop assessments and with further shared support of the process, the new assessments have the potential to help meet the goals of the Standards.

Chapter 8 reviews the many challenges to be expected as the implementation of the Standards moves forward, including recommendations over a broad range of topics, but each suggestion is clearly tied to an essential problem. Rothman ends the book with lines that summarize the tone of the whole text: "The importance of the Standards is that, for the first time, expectations are the same for all students, regardless of their backgrounds or where they live. The promise of such a step is too great to let it slip through our fingers" (p. 178).

In this comprehensive, balanced book, Rothman covers all of the essential information required to understand how a nation with an educational system that has been marked historically by insistence upon state and local autonomy, has come closer to adopting a national curriculum that at any time in the past. He describes this remarkable policy miracle and its potential to transform education in the United States. Rothman repeatedly comments on the dangers that are lurking as the implementation of the Standards moves forward, but *Something in Common* stands as a testament to the possibilities. The book is a rich resource for readers of all backgrounds because Rothman weaves the historic and academic details together in a manner that makes the text readable and relevant for parents, teachers, and researchers. While this text provides an effective overview of the extremely complicated processes behind the creation, development, implementation, and assessment of the *Common Core State Standards*, Rothman's own insights on educational policy and politics make it a particularly valuable resource for readers who seek to understand what may be the most significant change in the national education agenda in our day.

Teachers as Learners

BY SHARON FEIMAN-NEMSER. 2012.

Cambridge, MA: Harvard Education Press. 332 pages.

ISBN 978-1-61250-113-0. \$29.95.

MICHAEL HARTEN, *Journal of Education*

Teachers as Learners is a collection of 10 essays on teacher learning previously published from 1983 to 2010 by Sharon Feiman-Nemser and her colleagues. They represent Feiman-Nemser's contributions to the field of teacher learning and teacher education over a thirty-year career as a classroom teacher, teacher educator, and scholar at the University of Chicago, Michigan State University, and Brandeis University. Taken together, the essays provide a window into the evolution of teacher education—teacher preparation, inservice teaching, teacher induction, and teacher mentoring—and the development of frameworks to provide opportunities for teacher learning and growth. In our current educational context that emphasizes increased accountability for classroom teachers, increased criticism of traditional teacher preparation programs, and a focus on research-based practices, *Teachers as Learners* provides an opportunity for scholars, policy-makers, and classroom teachers to reflect on the last four decades of scholarship and practice in teacher learning and to incorporate Feiman-Nemser's insights into current policy and practice.

Feiman-Nemser organizes her book into three parts; Part One, "Mapping the Field," presents arguments about learning to teach, teacher preparation, the teacher learning continuum, and new teacher induction. The section begins with a 1983 article about learning to teach and ends with a 2010 article that describes three meanings of new teacher induction—as a phase in learning to teach, as a socialization process, and as a formal program (p. 143). The second chapter, originally published in 1990, describes the structural alternatives of teacher preparation—undergraduate programs, five-year programs, graduate programs, and alternative certification programs—and ultimately concludes that more research must be conducted to determine the differences in the effects of each type of program. Feiman-Nemser also describes five conceptual orientations to teacher preparation: "(a) academic; (b) practical; (c) technological; (d) personal; and (e) critical/social" (p. 74).

In the third chapter, originally published in 2001, Feiman-Nemser presents a continuum of central tasks of learning from initial preparation through the early years of teaching. Based on the "broad base" of literature and her "own research and experience in teacher education," she identifies a framework of central tasks of learning to teach at the preservice phase, the induction phase, and the continuing professional development phase (p. 106). She concludes that creating such a coherent and connected learning framework from initial preparation, to induction, to professional development will depend on the contributions of universities, schools, and unions working as partners.

In Part Two, "Teacher Learning During Teacher Preparation," Feiman-Nemser turns toward teacher learning and its impact on teacher preparation. The first chapter, originally published in 1985 and coauthored by Margret Buchmann, includes vignettes which exemplify three pitfalls of experiences provided in teacher preparation: the familiarity pitfall, which describes prospective teachers' sense of familiarity with classrooms that can inhibit learning; the two-worlds pitfall, which acknowledges that the connections between the two settings of teacher preparation, the university and the classroom, are not always straightforward; and the cross-purposes pitfall that suggests that to some, the primary purposes of the classroom do not include teacher preparation.

The second chapter, originally published in 1996, discusses the challenges and importance of helping prospective teachers shift from "thinking about teaching from a student's perspective" to "looking at teaching in a pedagogically oriented way" (p. 181). Feiman-Nemser describes this shift through case studies of Sarah and Janice and notes the importance of knowledge about children and subject matter in order to provide equal access to knowledge to all students: "Disposition and beliefs alone cannot do the job" (p. 200).

Originally published in 1987, the third chapter, coauthored by Margret Buchmann, emphasizes the fact that student teaching should be "an occasion for teacher education and learning" the essential knowledge and strategies to teach effectively (p. 203). After describing case studies of Susan's student teaching within an "Academic Program" and Molly's within a "Decision-Making Program," the authors conclude that the current structure of student teaching, with "well meaning praise from cooperating teachers, coupled with a focus on management," limits the teacher learning that could take place during student teaching (p. 232). In order for student teaching to be seen as a beginning of teacher learning, and not the end of teacher preparation, the authors conclude, "[Cooperating] classroom teachers need time and commitment to develop the necessary understandings, skills, and orientations, and schools must broaden the scope of teachers' roles and rewards to include teacher education" (p. 233).

The final section, "Mentoring, Induction, and New Teacher Learning," builds a bridge from the conclusions of the final chapter in Part Two to an exploration of the important role of mentoring in new teacher learning. The first chapter, originally published in 1998, provides a conceptual framework of "educative mentoring" and two case studies of mentors at work. Feiman-Nemser defines "mentored learning to teach" as an opportunity to learn how to weave together different kinds of knowledge learned in separate university-based classes with practice: "invisible aspects of teaching thinking combined with the visible aspects of teaching performance remind us that novices need to learn how to think and act like a teacher" (p. 238). Through two case studies of mentors at work, Feiman-Nemser concludes that competent educative mentors have the following characteristics: a vision of the kind of instruction they aspire to teach; a view of their novices as learners whom they guide through the processes of observation, interaction, modeling,

joint planning, co-teaching, and coaching; and the use of their own experiences of being mentored "as a source of insight about what novices need to learn and how to help them learn to teach" (p. 249).

The second chapter, originally published in 2001, builds on the conceptual framework of educative mentoring by presenting an in-depth case study of Pete Frazer, an exemplary mentor/support teacher, who describes his work with beginning teachers as being "a cothinker with them so that I can help them to see new perspectives, new ways to solve problems they have" (p. 253). This case study reinforces the idea that "educative mentoring promotes beginning teacher development by cultivating a disposition of inquiry, focusing attention on student thinking and understanding, and fostering disciplined talk about problems of practice" (p. 272).

The final chapter in Part Three, coauthored by Patricia J. Norman and originally published in 2005, examines the interactions between mentors and beginning teachers in a California induction project known for its "developmental stance toward new teacher learning and its serious approach to the selection, preparation, and ongoing support of mentor teachers" (p. 280). Through extensive observations and interviews of two pairs of mentors and beginning teachers, the authors found that "even serious and sustained mentoring is no magic bullet. What mentoring can accomplish is affected not only by the expectations and skill of the mentor, but also by the stance and expectations of the new teacher" (p. 303). In addition, school context matters. Schools with a professional culture where teachers feel supported by colleagues as well as mentors more often lead to effective teacher learning and growth.

Teachers as Learners serves as a record of the career of one scholar's exploration of teacher preparation and teacher learning. Fortunately for the reader, the author draws upon her substantial personal history and scholarly research to provide a window into the development of theories and frameworks for teacher learning that help us to understand the context of our current practices and beliefs with regard to teacher preparation, student teaching, induction, mentoring, and professional development. Those who are interested in a particular area of Feiman-Nemser's research can benefit from reading only individual parts or chapters. An experienced classroom teacher seeking knowledge of how to be a better mentor, for example, would be well served by reading any or all of the last three chapters of *Teachers as Learners*.

Among the many writers who have engaged in the discussion of teacher accountability in our nation, Sharon Feiman-Nemser is an authoritative voice that has been validated by a long, varied, and successful career in education and a body of research conducted over a twenty-five year period. In addition to its intrinsic value to prospective, beginning, or experienced classroom teachers, *Teachers as Learners* taken as a whole has significant potential value for designers of preservice and inservice teacher education programs, and for those who provide induction and mentoring support to new and experienced professionals. This book is a thoughtful reflection of the wisdom that can be garnered over a career that is dedicated to both teaching and learning.

*Enjoying the Power of Words*NANCY HARAYAMA AND STOREY MECOLI, *Journal of Education*

In his landmark model of individual differences in reading, Keith Stanovich (1986) used the Biblical term, the “Matthew effects,” whereby “the rich-get-richer” (p. 380) to describe a trend in the research on the acquisition of literacy. Children who are given opportunities to acquire knowledge through oral and written language early in their lives will realize the benefits in their school years and beyond. According to Stanovich, “a person with more expertise has a larger knowledge base, and the large knowledge base allows that person to acquire even greater expertise at a faster rate” (p. 381). A child’s early and continuing relationship with words paves the way for building this knowledge base.

The books reviewed here all present the written word in layered and meaningful ways. Whether interpreting the rich language of classic poetry, envisioning new meanings for colors through metaphoric language, revisiting a classic series with text that plays with words, or exploring the stirring power of language that marked critical events in our nation’s history, the authors and illustrators of these books offer young readers opportunities to engage deeply and significantly with language.

My Letters to the World and Other Poems

BY EMILY DICKINSON, ILLUSTRATED BY ISABELLE ARSENAULT

48 pages. Kids Can Press, 2008.

(Ages 12 and up)

Awards: Best Books for Kids and Teens, Canadian Children’s Book Centre; International Reading Association Children’s Choice Award; Shortlisted for Governor General’s Literary Award, children’s illustration, Canada Council for the Arts

“If nothing else had come out of our life but this strange poetry, we should feel that in the work of Emily Dickinson, America, or New England rather, had made a distinctive addition to the literature of the world, and could not be left out of any record of it.” So commented William Dean Howells, American author and literary critic, about Dickinson’s impact on the literary world (1891, p. 320). More than a century later, readers are still moved by the words of this woman of solitude.

To stimulate the imagination of a new generation of readers, Isabelle Arsenault’s stunning mixed media illustrations bring to life the powerful words of the poet. *My Letters to the World and Other Poems* features seven of Emily Dickinson’s most iconic poems accompanied by these artful illustrations. This slim volume is one

of the Visions in Poetry series, an award winning collection that aims to provide its readers with contemporary visions of classic poetry. The creators explain their mission as, “to connect with a modern audience—a generation raised on television, computers and graphic novels—each [volume] is a thought-provoking union of text and art that will spark discussion and serve as a springboard for the imagination” (from the book jacket).

This mission is achieved though the pairing of Dickinson’s enduring words and Arsenault’s haunting images. The book itself is beautiful, beginning with the first translucent film-like page. On it is inscribed the name of the poet and her poem that begins, “This is my letter to the World/ That never wrote to Me – .” Through the opaque page, the reader is given the first glimpse of Emily Dickinson, her hair pulled tightly back from her face, her body dressed in its customary white. The reader can see that Dickinson is engrossed in her writing, and that from her pen a vine of words grows, swirling out, down, and toward the reader.

This creative and effective coupling of Dickinson’s words and Arsenault’s images continues throughout the book. As it should be, the illustrations offer the reader another way to appreciate the words, rather than detracting from the words themselves. The featured poems—including “There’s a certain slant of light,” “Because I could not stop for Death,” “I’m Nobody! Who are you?,” and “‘Hope’ is the thing with feathers”—flow from one to another without any concerted effort to separate them. The poems are linked by the recurring motifs that Arsenault employs, many drawn from Dickinson’s personal life. Domestic images are prevalent, as are depictions of coffins and graves, frequent subjects in Dickinson’s poetry. The observant reader will notice the careful details that Arsenault supplies. For instance, in one of her poems, Dickinson writes: “I cannot live with You – / It would be Life – / And Life is over there –/ Behind the Shelf – / The Sexton keeps the Key to/ Putting up/ Our Life – His Porcelain – / Like a Cup – / Discarded of the Housewife – / Quaint – or Broke – / A newer Sevres pleases – / Old ones crack –” (p. 34). On the page next to Dickinson’s poignant words, the reader sees another depiction of the poet, this one showing her eyes cast downward, color in her cheeks, hands folded demurely on her full white skirt. The sharp-eyed reader will notice that this full skirt is in fact a delicate teacup, its porcelain edges showing cracks.

Arsenault’s illustrations are in muted but somber colors—sepias, blacks, grays, and pale blues broken only occasionally by a pop of red. The more readers study both Dickinson’s words and Arsenault’s pictures, the more deeply they will delve into the

meaning and richness of the poems. This slender volume would be an effective way for a teacher or parent to introduce young readers to the power of poetry, and observe the ways the combination of words and visuals enhance each other and the reading experience. As the author of the notes on Arsenault suggests, her illustrations “enable Emily’s words to speak to the souls of a whole new generation—and they will make those already familiar with her work hear her as if for the very first time” (p. 47).

Rosa

BY NIKKI GIOVANNI, ILLUSTRATED BY BRYAN COLLIER

40 pages. Henry Holt and Company, 2005.

(Ages 4–8)

Awards: Caldecott Honor Book, Child Magazine’s Best Children’s Book of the Year, Coretta Scott King Award for Illustration, Oppenheim Toy Portfolio Best Book Award

“A cooling breeze on a sweltering day; a sun-dried quilt in fall; the enchantment of snowflakes extending the horizon; the promise of renewal at spring” (Giovanni, 2005, p. 4). This is how the author, the first recipient of the Rosa L. Parks Woman of Courage Award, describes the heroine of her book. Young readers will surely be inspired by the story of a remarkable woman whose act of civil disobedience precipitated the Montgomery bus boycott.

The story begins with the description of a rather routine day: Rosa’s mother recovering from the flu; her husband, a barber, working at the Air Force base; and Rosa hurriedly leaving her job as a seamstress as she thinks about preparing a meatloaf for dinner. These ordinary events make her extraordinary act of courage in standing against injustice even more remarkable. The events on the bus are described in detail, and her quiet refusal to give in to the demand that she give up her seat to a White passenger is in sharp contrast with the behavior of the bus driver who yelled, “I said give me those seats!” (p. 14) and the passengers who demanded that she be arrested. The story closes as groups of people who share her mission, including the Women’s Political Council and the NAACP, mobilize to organize a bus boycott. Ultimately, the courage of these heroes, named and unnamed, led to the Supreme Court ruling that declared segregation to be unconstitutional.

The rich watercolor and collage illustrations are captivating. The fold out pages that show those who walked, instead of riding the bus, and those who marched, capture how a number of people from all walks of life came together for the cause of Civil Rights. Many readers will notice how effectively Rosa is portrayed as the gentle hero of this story. In the illustrator’s note, Bryan Collier writes, “to me, she is like a radiant chandelier, an elegant light that illuminates all our many pathways” (p. 4).

In an interview about her book, Giovanni said,

I’ve always liked the hero . . . I always liked the people that stood up, and Mrs. Parks had a particular stand that said, “You can make a difference. What you do can make a difference.” And you do it with no expectation. And she always said that. Again, in my book, I’m not overly stressing that,

but she always said she didn’t know who, if anyone, would stand with her. She just knew that it was time for her to stand. (<http://www.readingrockets.org>)

Giovanni’s statement reminds readers of the value of standing up for what is right even when we are unsure about the support we will receive from others. Rosa Park’s dignified resolve continues to inspire and to set an example for future generations.

Red Is a Dragon

BY ROSEANNE THONG, ILLUSTRATED BY GRACE LIN

40 pages. Chronicle Books, 2001.

(Ages 3–8)

Awards: Book: Wisconsin-Madison’s Cooperative Children’s Book Center “Best of the Year”; Author: Smithsonian Notable Book, Bank Street Best Children’s Book; Illustrator: Newbury Honor Book, Theodor Geisel Award

In this charming book about color, award-winning author Roseanne Thong and award-winning illustrator Grace Lin introduce young readers to the way words, even simple ones such as those that denote color, can evoke emotions and experiences. This concept is brought to life through the color wheel, with phrases such as “Red is _____” and “Orange is _____” to familiarize children with both the colors and the idea that colors are intimately connected to our everyday world.

It is this quality that makes *Red Is a Dragon* stand apart from other children’s books that have been designed for the same purpose. Thong and Lin provide a way for adult guides to teach young readers about the color palette, but they also pave the way for richer discussions of how intangibles such as colors can link us to our lived experiences. The colors are introduced and described by a young girl, depicted on each page, as she links the colors to her life with her family. Her experiences with the colors and the ways she relates to them include some connections that are distinctly Chinese in origin and others that are more universal. Using metaphorical language, Thong writes about the associations the girl makes through phrases such as, “Yellow are incense sticks and flowers. Yellow are flames that burn for hours” (p. 9). While the objects described are, indeed, yellow, Thong shows how the color symbolizes an important aspect of the girl’s daily life. Lin brings these understandings to life with her illustrations. In one full-page drawing, we see the girl with a relative, most likely her grandmother, the two standing at an altar, the grandmother’s hand placed lovingly on the girl’s shoulder. The girl clutches three yellow incense sticks wafting smoke, which she prepares to place upon the table among yellow fruit, yellow candles, and yellow flowers. The feeling conveyed by the picture is both warm and intimate. Similar treatment is given to lines such as, “Purple are clouds at the end of the day. Purple is a kite that sails away” (p. 20) and “White are noodles and chopsticks, too. White are dumplings for me and you!” (p. 29).

Thong’s rhymes will charm and engage young readers, while Lin’s appropriately colorful and eye-catching illustrations will keep

them turning the pages. This book provides an opportunity for expert readers to note how simple words can conjure powerful associations, because the colors are not just pigmented hues that please our eyes but also symbolize our emotions, our cultures, and our very existence. After reading this book, teachers and parents can encourage children to engage in their own metaphorical thinking. Thong shows that, to the young narrator in the story, “Green are the toads beneath my pail” (p. 12) and “Green is a bracelet made of jade” (p. 14). Lin’s accompanying illustrations show a girl in a green silk jacket crouched among vegetation and frogs in varying shades of that color, with a delicate green bracelet encircling her wrist. Adults reading this book to children might help them to capture the magic embodied in their own simple words by asking questions such as, “What is the color green to you?”

Amelia Bedelia

BY PEGGY PARISH, ILLUSTRATED BY FRITZ SIEBEL

63 pages. Harper Collins, 1963.

(Ages 4–7)

Awards: Author: American Library Association/Children’s Book Council Recommended List, Garden State Children’s Book Award; Illustrator: Society of Illustrators

This first book in the classic series by Peggy Parish will have young readers giggling over Amelia Bedelia’s literal-minded hijinks as they learn that humor can be found in playing with words and experimenting with their meanings. The books in this series have won many awards, and *Amelia Bedelia* was the one who launched them all.

In this first book, the reader is introduced to Amelia Bedelia, who is beginning her employment as a housekeeper for Mr. and Mrs. Rogers. The book opens with Mrs. Rogers lamenting the fact that she can’t be home for Amelia’s first day of work, but informing her that she’s left a list of the tasks to be accomplished. Amelia cheerfully walks into the house, where she decides to make one of her delicious lemon-meringue pies for the Rogers before she begins the day’s chores.

The source of humor in the book is introduced as Amelia reads each item on the list and accomplishes each task by taking the meaning of the words quite literally. When Mrs. Rogers suggests that Amelia, “draw the drapes when the sun comes in” (p. 25), Amelia takes her at her word, sitting in a chair, taking a pencil, and carefully drawing a picture of what the drapes look like as the sun shines through the window. When Mrs. Rogers advises her to “please dress the chicken” (p. 38), Amelia obligingly cuts out a little outfit and dresses the chicken. However, when Mr. and Mrs. Rogers return home, they are horrified by Amelia’s literal interpretation of their instructions. Luckily for Amelia they are placated by the tempting lemon-meringue pie she has baked for them.

Young readers will likely delight in their knowledge of what Mr. and Mrs. Rogers are *really* asking Amelia to do, in contrast to Amelia’s understanding of the instructions. Adding to the humor is the fact that Amelia, while perplexed by the instructions, does

her best to follow them. “Draw the drapes? That’s what it says. I’m not much of a hand at drawing, but I’ll try” (p. 25). It is this cheerful but unknowing attention to the nuances of the language, the figures of speech that will keep young readers laughing, while exploring the complexities of the English language.

Siebel’s illustrations add to the comedy, as he includes subtle hints of what Amelia will do even as she is reading the list. However, he saves the full impact of her misunderstanding until Mr. and Mrs. Rogers arrive at home. Then, the colorful drawings treat the reader to the Rogers’ first glimpse of a steak “trimmed” with lace and ribbons (p. 57), furniture fully “dusted” with talcum powder (p. 51), and the before-mentioned “dressed” chicken (p. 59), complete with bright green lederhosen and red and green booties. It is Siebel’s illustrations that bring to life the gentle absurdity of Amelia’s actions.

Along with its entertainment value, *Amelia Bedelia* provides an ideal opportunity to talk with young readers about idioms and multiple meanings of words. The humor of Parrish’s book derives from her clever manipulation of words. The meaning taken for granted by average person is different from Amelia’s choice and illustrates just how comical the literal meanings of a phrase can be. The resulting humor is sophisticated in that it is dependent on wordplay, but at the reading and age levels when young readers can grasp the play on words. After reading *Amelia Bedelia*, young readers can be encouraged to create their own examples of ways to play with language.

Give Me Liberty! The Story of the Declaration of Independence

BY RUSSELL FREEDMAN

90 pages. Holiday House, 2000.

(Ages 12–14)

Awards: Author: Newbury Medal, Newbury Honor Book

Russell Freedman, the award-winning author of biographies of many historical figures including Lafayette, Washington, and Lincoln (reviewed in an earlier issue), describes the key events of the American Revolution. His trademark style makes history come alive; through portraits, maps, and sketches, the reader follows the path from the Boston Tea Party to the signing of the Declaration of Independence. While there are many paintings of battle scenes, the power of the words predominates in the struggle for freedom.

Freedman describes the events in such detail that the reader will surely sense the historic nature of the narrative, from the suspense of the daring midnight ride of Paul Revere to the frenzied negotiations at the Continental Congress that occurred in the stifling heat of July in Philadelphia. What adds to these vivid descriptions are the songs, poems, broadsides, speeches, and words that capture the ethos of a nation in the making, led by patriots who proclaim, “Give me liberty, or give me death!” (p. 30).

However, this is not a sanitized/idealized portrayal of the founding fathers. Freedman does not shy away from describing the compromise that was made on slavery in order to win the votes of

delegates from certain states. He also points out that, "All men are created equal" literally meant only men and no women.

The book concludes by noting the lasting influence of the Declaration of Independence (Lincoln's "Emancipation Proclamation" and Martin Luther King, Jr.'s "I Have a Dream" speech) and demonstrates how the Declaration can be seen as a "living document that speaks anew to each generation" (p. 73). Finally, Freedman describes what has happened to the original Declaration of Independence since it was written, the method of preservation, and the measures taken to ensure its safety at the National Archives.

Teachers may point out that the process of writing the Declaration was not so different from the ways in which students write: drafting, revising, and editing until the final work is submitted. No less a gifted writer than Thomas Jefferson wrote numerous drafts, and the delegates of the Continental Congress scrutinized every single word. "In all, nearly one hundred changes were made" (p. 66). The early draft of the Declaration included in the book shows the marks of deletion and insertions. A discussion of these primary texts can serve as models to help students to understand that language matters, as does form, if the writer hopes the reader will attend to the significance of the content.

CONCLUSION

In this review, we feature books that use words in ways that invite young listeners and readers to appreciate their power to engage, to delight, and to inspire. Emily Dickinson's elegant, sparse language in *My Letters to the World and Other Poems* makes this collection a perfect choice for introducing verse as poets intend, through the spoken word. The courage and quiet resolve described in *Rosa* reminds readers that change does not depend on the pitch of our voices,

but rather, on the power of our language. The words Rosa Parks spoke so quietly gained great legitimacy when they were followed by her courageous actions in the quest for a greater good.

The richness of the metaphors in *Red Is a Dragon* offers a significantly different reading experience than is usually provided in color identification books and opens a window into engaging cultural experiences. As in other books in this series, the humor in *Amelia Bedelia*, the first book, springs from her literal interpretation of common phrases and will delight children and those who read to them. These books provide opportunities to discuss the idioms that capture (or puzzle) us. Finally, *Give Me Liberty!* is a riveting account of the American Revolution and presents a hard-to-decline invitation to reexamine the Declaration of Independence as "a living document that speaks anew to each generation" (Freedman, 2000, p. 73).

The "Matthew effects" theory developed by Keith Stanovich reminds educators and parents to seek opportunities to make books a central part of the lives of the young reader in order to build an initial reservoir for lifelong understanding and learning.

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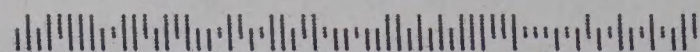
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